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VARIETY

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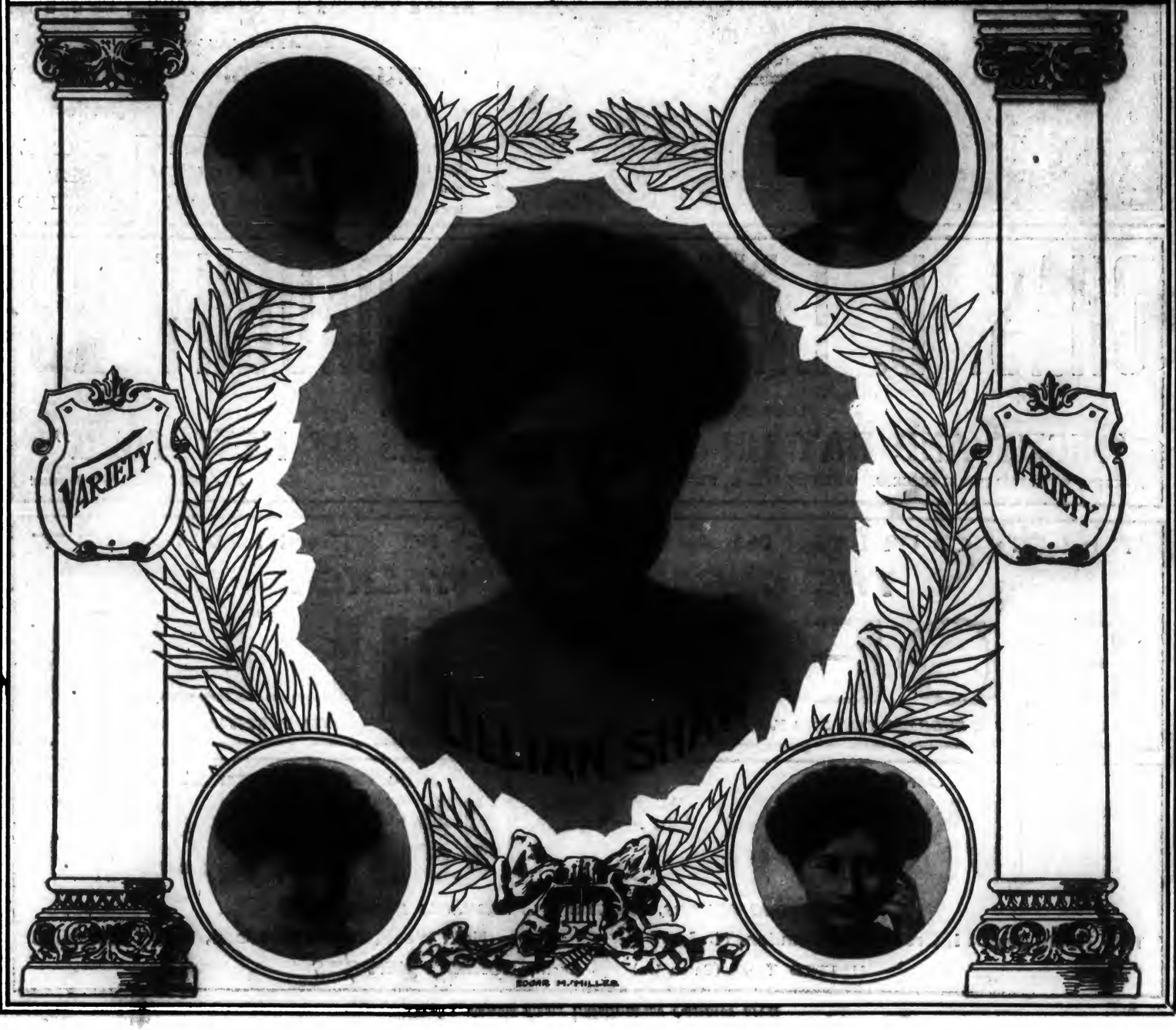

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SPECIAL SET CARRIED

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(Mabel and Alice)

PRESENTING A VOCAL CHARACTER SKETCH, ENTITLED

"NIGHT AND DAY ON THE SIDEWALKS OF NEW YORK"

MEETING WITH ENORMOUS SUCCESS. WEEK OF JAN. 31, GREENPOINT THEATRE, BROOKLYN. *AL. SUTHERLAND, Agent*

THE ORIGINATOR OF THIS ACT

THE CUBAN WIRE WALKER

ROBLEDILLO

MEETING WITH SUCCESS JAN. 31st K.-P. FIFTH AVE., NEW YORK *FEB. 7, KEITH'S, PROVIDENCE*

JIM ANTOINETTE

TONEY AND NORMAN

EOCENTRIO SINGERS, TALKERS AND LEGMANIA DANCERS

This Week, Jan. 31, Broadway, Camden, N. J. Next Week, Feb. 7, Hudson, Union Hill, N. J.

UNITED TIME (Catch Us) Agent, *NORMAN JEFFRIES*

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BARRING EDICT DECLARED ON SMALL TIME BY UNITED

Franchised Managers Demand Protection, and Only Complete Shut-Out Satisfies Them.

All "small time" not booked through the United Booking Offices has been declared "opposition." This means that acts playing for the Loew Enterprise (who have fifteen weeks in New York and Chicago, Cleveland, Cincinnati and other towns, and who might develop into real opposition to the U. B. O.) the Independent Booking Agency, Joe Wood, William Fox and other unattached booking establishments, will be refused work by the United.

This in effect was the action of all the managers of the United, big and little, who met in the Long Acre Building Wednesday afternoon. Twenty-two managers, including every one holding a franchise from the big booking concern attended. The officers were also present.

From outside sources it was learned that the trouble started right in the United offices itself. It seems that one of the U. B. O. departments was booking houses in Wilmington, Detroit and Buffalo, and the United managers in those towns came across with a howl of wrath. Accordingly wires were dispatched to the managers calling them all to New York for a general meeting. It is said that the "barring" edict was not accomplished without a strenuous discussion.

One effect the move will have will be the loss to the United Family Theatre Department of many houses. It is understood the general order from "upstairs" makes it impossible for the department to handle bookings in any house, no matter how small, which is protested by a franchised United manager in the same town.

"The meeting was called," said one who attended the meeting, "to consider the growing movement of the so-called 'small time,' and its effect upon the members of the association. It was agreed that some strong move must be made to offset the damage being done to the association members.

"The managers demanded of the United Offices a statement as to what was to be done to protect their franchises. It was then voted that all 'small time,' not booked in the United, be declared outlawed."

Hereafter, it is declared, the "opposition" list will be enforced against every house in a town where there is a United theatre, except in cases where the United manager with a franchise makes known his willingness to have an independent house in his town.

Virtually all the important time has now been thrown into the opposition list, which has so far operated only against Morris.

Immediately there was a lot of wonder what the outcome would be, and amazement was expressed at the move. It has been notorious for some time back that the United managers in many cases were slipping in small acts which appeared on the "opposition" sheet, thereby showing a weak position for the booking of such material. The general "opposition" edict of this week cuts the United off from an immense number of such acts.

With Martin Beck out of town it could not be learned what position the Orpheum circuit would assume.

Commenting on the situation Jos. Schenck, general manager for Loew said: "Well, that doesn't frighten us. We have the houses and the money to play acts to work for us. That makes a combination that is proof against all the "barring" rules you ever heard of. I see no good reason why Loew Enterprises should not call the acts booked by the United "opposition" and refuse them work on that account. At any rate you may depend upon it we will continue to do our own booking right along."

ACTRESS AND SKATER WED.

Nashua, N. H., Feb. 2.

Bella K. Gauthier, a New York actress, and Henry Brooks, a skating rink instructor from Boston, were married in this city Monday by the Rev. W. H. Bolster.

GOLDEN GIVES UP TOUR.

New Orleans, Feb. 2.

Owing to ill health, George Fuller Golden has discontinued his tour of the Morris circuit.

Mr. Golden left Sunday for El Paso, Tex., where he expects to remain until late in the spring.

BENNETT CLOSES IN CUBA.

Havana, Feb. 2.

The Payret is closed owing to ill health of C. W. Bennett, who came from the States, a few days ago to manage the house. His health has been bad for some time and upon arriving here there was no improvement; so he has decided to close the house and will go back to New York shortly. All the acts engaged by Mr. Bennett have been paid their full salary and their transportation back to New York.

The Grand Opera Theatre, in the Politeama Roof Garden, will open shortly with a first-class opera company headed by Mme. Nordica. Constantino, the great Spanish tenor is also advertised as one of the future attractions at the same house.

Esperanza Iris, who made herself famous in Havana producing "The Merry Widow" with so much success, opened in that piece last Monday at the Albisu. She will also produce "The Dollar Princess" and "The Chocolate Soldier." Her husband, Miguel Gutierrez, is the producer.

PARIS CASINO REOPENED.

(Special Cable to VARIETY.)

Paris, Feb. 2.

The Casino opened again today. M. Viviani is the director. The policy is novel. Skating is the main attraction with vaudeville turns at intervals.

TICKET SPECULATORS HAPPY.

Boston, Feb. 2.

The bill prohibiting the sale of theatre tickets except at box offices was lost by a vote in the House Monday after Representatives Saunders and Knight had said it was unconstitutional as at present drawn. The bill was intended to knock out ticket speculators.

THOMAS BARRASFORD DIES

(Special Cable to VARIETY.)

London, Feb. 2.

At his country home in Brighton, yesterday (Tuesday), Thomas Barrasford, general manager of the Barrasford Tour, died, after an illness of several months. He had not, of late, been active in the management of his affairs. It is believed that when William Morris' representative arrives in England, the death of Barrasford and other complications will make it too late. Alfred Butt sailed on the Mauretania for New York last Saturday.

Thomas Barrasford's son, George, is in New York, but at the time the news of his father's death reached here it was too late to locate him in the city before going to press. A well-known English artist, versed in the English situation, summarizes it as follows:

The Barrasford office is almost totally disorganized, and contains only one clerk to handle its business. There is talk of Will Collins returning to the Stoll time. There is a report that Stoll is taking over the Holborn Empire. Gibbons' game has always been to "get rich quick," and then retire to the country for rest and quiet. As to Walter De Frece it is not likely that he will ever take the reins of such an enterprise as the Barrasford Tour in my opinion.

PARIS IN FLOOD TIME.

(Special Cable to VARIETY.)

Paris, Feb. 2.

The floods have subsided without having done injury to artists in the halls here. Only a few theatres are closed, and that because they lack electricity for illumination. Several have fireengines in the street generating power for dynamos and so making their own "juice." The Folies Bergeres had to remain closed only one day.

H. B. Marinelli is organizing a big benefit matinee at the Olympia for Saturday for flood victims. In all the theatres the artists are collecting funds for the same purpose.

"CHANTECLER" AT LAST.

(Special Cable to VARIETY.)

Paris, Feb. 2.

It has been declared positively that "Chantecler," the much postponed, will be produced tomorrow night.

MERGER NEGOTIATIONS OFF UNTIL MONDAY CONFERENCE

Beck and Meyerfeld Due in Town Early Next Week When Combination Dickering May Be Resumed. Kohl Won't Appear.

Chicago, Feb. 2.

William Morris arrived in Chicago Monday from San Francisco and left Tuesday for New York.

He said that while in Frisco John Considine called on him and sought to arrange a meeting between Beck, Meyerfeld, Morris and Considine, but Morris refused to go to them. Later Beck and Meyerfeld called at the St. Francis Hotel and made a blunt proposition to Morris to come in with them or sell out to them and according to the independent manager he bluntly refused. However, a meeting has been arranged for Monday, Feb. 7, to be held in New York and Morris will attend.

The Independent manager said that Chas. E. Kohl and a few others may attend also.

Mr. Kohl informed a VARIETY representative that he wouldn't go to New York. Beck and Meyerfeld are expected in Chicago Saturday (Feb. 5) to attend the annual meeting of the directors of the western houses.

Morris while in San Francisco started negotiations with Oliver Morosco, who held the lease of the Majestic Theatre there, which is now playing Shubert shows. Upon the news of his dealing becoming public the Orpheum people got busy and bought out a controling interest in the lease.

Morris also told the true story of the Auditorium, Kansas City. He declared the house was unfavorably located for his purpose and when he saw it called off the deal.

Mr. Morris said the Salt Lake City house will cost $250,000 and is being built by Samuel Newhouse. Mr. Newhouse is bringing on the same architect who designed the New Theatre in New York City. Newhouse will build the theatre and the Morris Western Co. will lease it from him.

Walter Hoff Seeley is on his way east and will stop at Spokane, Salt Lake City, Denver and Omaha, before reaching Chicago.

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San Francisco, Feb. 2.

Announcement is made that the $5,000,000 corporation formed by the Orpheum people has been fully subscribed. At the same time (this was announced late last week), it became known that Martin Beck had purchased the Majestic, Los Angeles. Later it developed that he had not purchased outright, but had bought a half interest in that property. Mr. Beck left here Tuesday morning for Chicago. He is expected to remain there a few days, although he will probably be in New York early next week.

The Majestic lease has nine years to run. The house will continue under the management of O. Morosco, but the policy will remain unchanged, according to the best available information.

There is an opinion prevalent among the "wise ones" that the movement on the part of the Orpheum Circuit to acquire houses will develop further.

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Kansas City, Feb. 2.

It has been learned that the Orpheum Circuit Co. has taken title to the Auditorium Theatre here by purchase. Until just recently William Morris was negotiating for the lease of the Auditorium. The negotiations fell through because the theatre people insisted upon a long-term agreement, while the Morris interests declared themselves for a term of not more than a year and four months, having in mind the acquisition of a Kansas City house of their own before long.

—

William Morris arrived in New York Wednesday morning on the 20th Century Limited from Chicago. It was said that John W. Considine would arrive in Chicago Saturday and he and Beck would hold a conference supplementary to that of San Francisco last week, Beck afterward coming on to New York about the middle of next week and renewing the business talk with Morris, which was started some months ago, and, according to report, renewed in 'Frisco a week ago when the three vaudeville magnates were there at the same time.

These developments were interpreted by vaudeville followers as meaning that negotiations between Beck, Morris and the others were not by any means abandoned, but had merely been postponed.

FINED $5 UNDER CHILD LAW.

Chicago, Feb. 2.

Josephine Sedgwick and F. T. Sedgwick were arrested this week by the factory inspector, on the charge that Josephine was only fifteen years old and could not work under the Child Labor Law. The act was at the Columbus Theatre.

The court imposed a fine of $5. S. L. Lowenthal appeared for the defendants.

ROCK AND FULTON FOR A WEEK.

Rock and Fulton, the musical comedy pair, have been booked for a single week at Hammerstein's. They close shortly with "The Candy Shop." They will return to New York and after a short rest will open, Feb. 21, for the lone week, starting immediately thereafter to rehearse parts for another musical comedy in which they are to be featured.

WIRE WALKER INJURED.

Chicago, Feb. 2.

Dolly Summers, the girl who replaced Bird Millman in the wire act of the Millman Family, fell during rehearsal at the Star, Monday, and broke her leg. The act finished the week without her.

BLANEY'S QUITS.

New Orleans, Feb. 2.

Blaney's Theatre closed down Sunday, the venture being abandoned, owing, it is stated, to lack of support. The artists on last week's bill were paid in sight drafts on Blaney.

Those who were to appear this week refused to go on Sunday afternoon and the establishment gave up.

Report has it that Blaney will attempt to dispose of the lease if acceptable terms are to be had.

WHO'S BOOKING WHAT?

For the general information, the bookings in the Orpheum Circuit New York offices are divided as follows:

Frank Vincent of the staff looks after the routing for the Orpheum Circuit houses.

Arthur Hopkins is in charge of the Supply Department, giving his attention, among other matters, to new acts, applications and so on, standing between the artist and Martin Beck to smooth the path for the circuit's time.

Geo. Gottlieb attends to the Majestic and Haymarket, Chicago; Columbia, Cincinnati; Grand Opera House, Indianapolis; Columbia and Grand, St. Louis; Mary Anderson, Louisville, and Majestic, Milwaukee; all booked under the direction of Mr. Beck.

STOCK REPLACES SHUBERTS.

Columbus, Feb. 2.

Charles Cherry, in "The Bachelor," will be the last Shubert road attraction to appear at the Colonial, for the present, at least. He occupied the house the last half of last week. Starting Monday, Jan. 31, dramatic stock took possession. Chas. Brokate has been engaged as stage manager, A. E. Van Buren is leading man, and Florence Smythe is the leading woman. Other members will be: Paul Warren, Frank Bushman, T. D. Driggs, Edward Haverley, A. T. Diswell, Carey Lee, Fraunie Fronholz, James A. Blis and Wilbert De Rouge. "The College Widow" is in rehearsal as the opening bill.

SHORT STAYS IN CHICAGO.

Chicago, Feb. 2.

There must be something "coming off" shortly among the New York music publishers, for one by one they have been slipping into Chicago; then after a short visit slipping back to New York. First came Harry Von Tilzer, followed shortly after by Al. Von Tilzer. A few weeks later Mose Gumble blew in. He was gone but a few days when J. H. Remick came in and opened the finest offices in town. Next came Waterson and Berlin, of the Ted Snyder Company, who lingered around a few days and last but not least "Shapiro," who arrived late last week and left early this week. What's going to happen?

LEW ROSE SECURES HOUSE.

New Orleans, Feb. 2.

The Lew Rose Amusement Company has leased Dukate's Theatre, Biloxi, Miss., and will operate it as a "pop" vaudeville house, playing five acts weekly. Knox and Alvin and The Huxtables will headline the initial program.

COURT RULES ON CONTRACT.

Erie, Pa., Feb. 2.

Judge Walling, in the Erie County Court of Common Pleas, has ruled that the "barring" clause in a vaudeville artist's contract makes the instrument inequitable, and it is not enforcible by the "party of the first part."

The case decided was a motion for an injunction by the management of the Colonial Theatre (booked by Gus Sun) against William J. O'Hearn, to prevent his playing the Alpha (booked by the U. B. O.), while he was under contract to the Colonial.

The Colonial people invoked the clause in the artist's contract, reading, "The party of the second part agrees not to perform in any other place of amusement, in any city of the National Vaudeville Circuit, previous to, during or within a period of six months subsequent to the engagement herein contracted for, except by written consent of the first party."

Judge Walling decided that the contract was unreasonable and did not show sufficient mutuality. He declared that the plaintiff should not invoke the courts to bind the defendant for five months, and three weeks after the life of any contract for a single week had expired.

The judge refused to grant a temporary injunction and advised the plaintiffs that they might proceed by bill and answer if they desired.

O'Hearn is playing at the Alpha this week. Attorneys who represented him in court were Lawyers F. L. Camp and J. R. Haughney.

WANTS TO COME BACK.

In Pittsburg there resides Mrs. Churchill-Palmer, claiming to be a real noblewoman and a direct descendant from the house of Marlborough or some such English family.

Some time ago she appeared at the London Hippodrome, together with Marceline, later the New York Hippodrome clown. She modeled figures out of soap while Marceline made comics.

Well, it so happened that she wedded an American, a Pittsburg broker named Palmer and for a while they lived in affluence in the smoky city. But hubby went against the market once too often and the family bankroll died away under the blight of "futures" and such tricky institutions.

Now Mrs. Churchill-Palmer would like to return to vaudeville with a molding turn and has applied for dates.

LONG DISTANCE "EXPOSE."

Chicago, Feb. 2.

Herbert Albini attempted to expose the methods of spiritualists, mental telepathists, mind readers, etc., at the Bush Temple and Columbia theatres last Friday night and was on the stage one hour and thirty-five minutes at the Bush and an hour and five minutes at the Columbia. Three acts could not go on at the Bush owing to his working so long.

QUIT FOR MUSICAL COMEDY.

Forbes and Bowman, a vaudeville team, cancelled the whole Orpheum Circuit last week. They have signed to assume parts in Ryley's "Queen of the Moulin Rouge."

LOEW ENTERPRISES ASSUME FORMIDABLE PROPORTIONS

The Acquisition by the Peoples' Vaudeville Co., of Six Big Theatres from the Stair & Havlin Chain, Gives It Tremendous Importance in the Vaudeville World.

Announcement was made at the offices of the Loew Enterprises, Inc. (formerly Peoples' Vaudeville Co.) this week that that concern had taken over the operation of six dramatic theatres formerly booked by the Stair & Havlin offices, and would convert them into popular priced vaudeville and moving picture establishments, modeled on the plan of the Majestic, New York, also a Loew property.

This means that the Loew Enterprises will shortly have fifteen weeks of time to offer artists, will play bills averaging up to the medium priced standard and will be in a position, should occasion arise, immediately to line up a strong circuit for offense or defense against any association of managers. These points are important in the light of the United stand of Wednesday.

The theatres which are to pass to the Loew control are:

Empire, Pittsburg, opening Feb. 14.
Heuck's, Cincinnati, opening Feb. 21.
Baker, Rochester, opening Feb. 21.
Able, Easton, Pa., Feb. 21.
Globe, Chicago, opening Feb. 28.
Cleveland, Cleveland opening March 7.

It is worth noting that this development marks the first movement of the People's Co., to acquire houses away from the immediate vicinity of New York. It is known that the firm has almost unlimited capital back of it, and its future operations are being guessed at with a good deal of interest, not to say anxiety, by showmen.

Although the officials of the Loew Co., would not say so, it is understood that this list will be added to from time to time until pretty much all of the cheaper of the Stair & Havlin houses will be aligned under their direction, amounting to 20 in all. In addition to which the Casino, 124th Street and Seventh Avenue (near Williams' Alhambra), will open under the People's direction as soon as alterations have been completed.

Already the People's is booking more than 100 acts each week, many of them at substantial salaries and additions will increase this total almost weekly, in the opinion of shrewd theatrical men.

The Stair & Havlin "pop" deal became known several weeks ago. W. C. Bettis and other parties secured an option on the same houses, but sufficient capital could not be brought together in time to close it. Whereupon other offers were received by the S. & H. people. The Loew offer was the most advantageous and it was immediately accepted.

Joseph Schenck, general manager of the Loew concern, said this week. "We will continue to book from our own offices, with Mr. Louis Wesley in charge of the route sheets. The present scheme is to organize a vaudeville company of six acts and send it around the out-of-New York houses intact. The same general policy as that followed at the Majestic will be pursued—that is to say, six acts and moving pictures with an admission scale from 15 to 25 cents."

Philadelphia, Feb. 2.

Rumors of all sorts filled the small time atmosphere here this week, but while they forecasted important developments there was nothing that could be taken or given as absolutely authentic. That "something big" is on the verge of breaking seems a certainty.

It was reported that differences had arisen between the United and Taylor and Kaufman, the principal local booking agents, and relations had reached a stage of disruption. It was said that the decidedly mixed condition of affairs in this city and a disagreement over commission was the cause of the break.

I. Kaufman, of the agency, went to New York today to confer with the U. B. O. officials.

There was another report circulated that Fred G. Nixon-Nirdlinger, who has the lease of the Park and People's, devoted to pictures and vaudeville, intended merging with a corporation for the purpose of going into the pictures and cheap vaudeville game on a large scale. Mr. Nixon-Nirdlinger stated that he knew of no such a move. He said that his two houses and the Wilson house of Baltimore booked in conjunction and there were a couple more with which there was simply an understanding regarding bookings existing.

There have been symptoms of an outbreak in the small time territory noticeable for some time as reported previously in VARIETY. Acts have been notified if they played the Park and People's they would be blacklisted by the Taylor and Kaufman agency.

LIBERTY DELAYED.

The Liberty, a property just built by Al. H. Woods in East New York (Brooklyn), was not open last week according to schedule. A strike has tied the building operations up and the delay is likely to continue indefinitely.

A show was booked into the house for last week through the office of William J. Cane, but it had to be cancelled at the last minute.

SPEAKS OF HARLEM.

It was said this week that W. W. Miller, of the William Penn, Philadelphia, had secured an option on the property consisting of a row of brown stone residences on the south side 116th Street just west of Lenox Avenue.

These would be torn down, it was said, and a theatre of 4,000 capacity erected, with a small, narrow entrance from Lenox Avenue also.

AS TO OPPOSITION.

Those who are in touch with the vaudeville game are wondering what will be the ultimate outcome of the opening of the new Tremont, in the Bronx under the management of Louis Beck.

Under the present frame up acts will be supplied by the United's Family Department. "But," argue the self constituted investigators and prognosticators "the Tremont is almost within stone's throw of Percy G. Williams' Bronx Theatre."

Arguing from this premise, the curious wonder if Mr. Williams may not figure the house as opposition (it is to pay $700 weekly for its bills, and has 1,000 capacity), and make a demand upon the United to have it declared "opposition," particularly if prominent acts are slipped in.

SPRINGER GOES IN FOR "POP."

The name of John H. Springer, which has for so long been associated with the destinies of the Grand Opera House, New York, has been added to the galaxy of moving picture and "pop" vaudeville magnates. On Jan. 27 he opened the old Flushing (L. I.) theatre as Springer's Flushing Theatre, charging decidedly popular prices.

SETTLING SALT LAKE.

Salt Lake, Feb. 2.

Waller Hoff Seeley, western manager for William Morris, western, is expected here today to confer with Samuel Newhouse over plans for the new Morris theatre to be erected here. A definite decision regarding the erection of the theatre will probably be reached this week. If the contract is closed work will proceed at once to erect a fine theatre.

Martin Beck passed through Ogden returning east today.

MURDOCK IN THE UNITED.

Just on going to press a report coming from good authority states that J. J. Murdock will replace E. F. Albee as general manager of the United Booking Offices, taking up his duties in the course of the next two weeks. The idea that Martin Beck and William Morris have come to some agreement is said to have had direct bearing in the matter.

HEBREWS OBJECT TO HEBREWS.

Cincinnati, Feb. 2.

The Hebrews of Cincinnati are following their brethren of Cleveland in objecting to Hebrew impersonating acts in vaudeville, on the ground that they caricature the Hebrew.

Listening to the noise made, the Orpheum has written the American Israelite, that it will engage no more Hebrew acts.

VAUDE ON STATEN ISLAND AGAIN.

The Richmond Theatre at Tompkinsville, Staten Island, has gone over to moving pictures and vaudeville. Five, 10 or 20 cents secures locations. Previously stock dramatic productions were given at that house.

The Shuberts closed the tour of Chas. Cherry, in "The Bachelor," last Saturday night and brought the company into New York.

HAIL, FRA ELBERTUS!

Announcement was made late this week that during his trip west Martin Beck had signed contracts for an appearance on the Orpheum Circuit by Elbert Hubbard, editor of The Philistine and Lecturer. He starts March 14, at the Majestic, Chicago. Mr. Beck had been in negotiation with the East Aurora, N. Y., sage, for several months. His vaudeville offering will be called "Heart to Heart Talks."

AN INTER-CITY AGENT.

As a hustling young agent, you have to give it to Joe Leo. He moved into an office in the Long Acre Building a few months ago and didn't even own his desk. A month later he had another office and drew rent for the original desk. Beside which he was supplying some seventy houses with "small" acts.

Now he is spreading out further. On Monday evening he left for Boston to open a branch office in that town. Several Boston agents have invited Joe to become a New York representative, but Joe figured that if such a position were worth while, he could be his own New York agent for Boston, where there is a large number of picture houses and an equally large demand for small priced acts. Leo's scheme is to go out after business in the Hub and book it under five or ten-week contracts from New York, while a representative handles the Boston end.

MRS. PAT STILL IN DOUBT.

The negotiations between the Patrick Agency and Mrs. Patrick Campbell are still hanging fire. Mrs. Pat has discovered a new difficulty every time the "scouts" (under the personal direction of Bill Lykens) have met her last. But Bill hasn't given up hope yet and vaudeville may yet resound to the echo of the emotional actress's anguish, for let it be known that when Mrs. Pat gets on an artistic anguish something is certain to resound. An unconfirmed rumor was abroad later in the week that Mrs. Pat was negotiating with Morris.

INCORPORATING FOX CIRCUIT.

According to a report the Fox Circuit was incorporated last wek. On the circuit are the Dewey and Gotham, the Sullivan-Kraus theatres. Under the corporation scheme it is said that all members of the company formed received a quota of stock denoting the interest held in the corporation.

The Fox company was in negotiation, according to rumor, with Stair & Havlin to take over the bookings, if not the operation, of the S. & H. theatres intended for the popular-priced vaudeville chain. Nothing could be obtained on this.

The weekly salary list of the Fox shows has been increased about $150 of late, with more costly features on the programs.

Within a short time five more houses are to be placed under Mr. Fox's direction, one report tells, without locating the theatres.

Harvey and Lee are at the American, Newark, N. J., next week, starting their second season with William Morris.

WESTERNERS ACTIVE.

There is a report generally credited that the Empire Circuit Co. (Western Burlesque Wheel) has secured either by lease or by option a site on East 42d Street near Third Avenue for the erection of a new burlesque theatre. This will be in opposition to the Murray Hill, an Eastern Wheel stand in the same immediate neighborhood.

President James J. Butler, of the Empire Co., has been in New York since late last week and fixed the deal.

Another rumored Western stand is the Bowdoin Square, Boston. This house has undergone a number of changes in policy in connection with stock. If it becomes a Western Wheel spoke it will probably be under the direction of Dr. Lothrop, who may handle it in connection with the Howard.

Baltimore, Feb. 2.

It is accepted in theatrical circles in this city that deals were closed last week for the erection of two theatres, one by the Empire Circuit Co. and one by William Morrris. Both theatres, it is reported, will be erected on Fayette Street, opposite Ford's Opera House, which is in the centre of the first class theatrical district.

Baltimore has at present one theatre operated by the Empire Circuit (Western Burlesque Wheel), the Monumental, which has always enjoyed a liberal patronage. Morris, although not directly operating here, books the Victoria, a "pop" house.

Boston, Feb. 2.

The Howard and the Bowdoin Square "swapped" this week. The Howard ran straight vaudeville bill, headed by John L. Sullivan and Jake Kilrain, followed by a long string of acts booked by Ed. Kelley of Boston and Phil Hunt of New York.

At the Bowdoin Square, which is under the same Lothrop ownership, the bill was a combination of Montague's "Fashion Plates" and vaudeville added by the house. The explanation given at the Howard was that the "Fashion Plate," being more to the musical than to the burlesque, was better placed over at the Bowdoin Square, which has dropped its melodrama altogether and is running vaudeville.

Next week the Howard resumes Western Wheel shows, beginning with the Lady Buccaneers.

READING WILL HAVE ENOUGH.

Reading, Feb. 2.

The will be enough entertainment in this city next season. The Moving Picture Co. of America has secured a lease of the Bijou, and it will be rebuilt at a cost of $25,000. The erection of two new theatres within half a block of the Bijou will be commenced March 1. One will be built by Bayble Bros. and the other by Theo. C. Aumen. Both will be devoted to vaudeville. These, with the Orpheum and Grand Opera House, will make five vaudeville houses in Reading.

THE ACTORS' FUND FAIR.

Preparations, going forward as rapidly as possible, indicate that the Actors' Fund annual fair and festival, to be held week starting May 9, next, will be one of the greatest charity bazaars ever known. A promise has been obtained from President Taft that he will open the fair.

FENNESSY INJURED.

Cincinnati, Feb. 2.

Col. James E. Fennessy, secretary of the Empire Circuit Co. and business manager of the People's, Heuck's and Lyric here, is in Christ's Hospital where an operation was performed Friday to relieve him from the results of an accident. While descending a ladder in the gymnasium where he exercises, the manager fell and severely injured himself.

PLAYING "PERCENTAGE" FEATURE.

"Percentage features" are at high tide on the Mozart Circuit just now. In four of the Mozart houses playing the "smaller time" acts, Edw. Mozart, the general manager, has engaged features, recruited from the "big houses," but which have "open time" for a few weeks. With these headliners, Mr. Mozart agrees that upon the acceptance of a guarantee the act shall participate in the gross receipts over a certain amount. This line of booking leaves it to the feature to attest its drawing powers. All the "percentage features" engaged are comedy acts, generally "productions."

The other day Mr. Mozart, while speaking of features, mentioned he is the first vaudeville manager to make this a permanent institution in the conduct of his circuit. The "percentage" plan has been often invoked both by managers and acts at intervals, but never successively.

There are other Mozart houses, but four only are selected to play the special attractions. In each of the four towns, capable of supporting a heavy act, there is some opposition in the way of "picture houses." On this point Mr. Mozart emphatically declares that from a study and observation made by him "five and ten-cent vaudeville is dead in this country." The Mozart houses have an admission scale running to fifty cents (box seats).

COURTSHIP AND MARRIAGE.

Evansville, Ind., Feb. 2.

Anna Nichtern, assistant treasurer of the Majestic Theatre, was married Jan. 29 at Mt. Vernon, Ind. The marriage was a surprise to everybody. Buckley had a dog act at the Majestic. The groom met Miss Nichtern just eight days ago and it was a case of love at first sight. Miss Nichtern has been at the Majestic for the past two years. The couple left for Chicago.

Chicago, Feb. 2.

Frank Schindler, who plays piano for Vic Hugo at Cedar Rapids, got married in a hurry last week. Schindler left Cedar Rapids Sunday night after the show, arriving in Chicago Monday at 9 a. m., got his license and was married at once, returning in time to rehearse the new show in the afternoon.

HIPPODROME FOR GILMORE.

Oswego, N. Y., Feb. 2.

Charles P. Gilmore this week closed his option on the property of the Vulcan Iron Works in West Second Street, notifying the owners that he would sign a long term lease on the property.

On the site he will build a theatre called the Hippodrome with accommodations for 900 persons. Popular priced vaudeville will be the policy.

PURSUED BY HOODOO.

Lew Adams, comedian with "The Star Show Girls," has been a member of that organization for four seasons, but has not been able to finish out a complete tour up to date. Last year he broke his leg during a performance in Brooklyn.

This week the show is in Philadelphia, but Adams is not with it, being laid up with a severe illness at 411 East 120th street, New York, and indications are that he will not be able to rejoin for some time.

HARTFORD THEATRE FOR "POP."

Hartford, Feb. 2.

The control of the Hartford Theatre, playing high-class attractions, has passed from the Shuberts to the United Amusement Co., a firm of picture and "pop" vaudeville promoters, who will install that form of entertainment next season. M. M. Mark is general manager of the United, a corporation operating some twenty theatres, with headquarters in Buffalo.

Hartford, Feb. 2.

E. B. Chadsey has made arrangements to introduce vaudeville and moving pictures at the Hartford Theatre, thus stealing a march on Morris, who is understood to have had an eye on the theatre. The Schuberts have been booking attractions at the Hartford all season, but the shows have not drawn well and following the appearance of "The Midnight Sons" the Schuberts withdrew from the local field.

Rumor then had it that Morris was after the house to install vaudeville in opposition to Poli, but announcement was made today that the house will be closed until Feb. 14 when it will be opened as a vaudeville and picture establishment. The prices will be 5, 10 and 15 cents.

SHEA'S OPENING POSTPONED.

Toronto, Can., Feb. 2.

Shea's new theatre at Richmond and Victoria Streets, will not open until next season, according to an announcement made this week. It was hoped to have it in readiness by the first of the year, but when this was found to be impossible, all thought of opening it before next September was abandoned.

It is believed that the old Shea's Theatre will be converted into a "pop" vaudeville and moving picture establishment.

NEW PORTLAND FOR U. B. O.

Portland, Me., Feb. 2.

The new Portland Theatre, which is rapidly nearing completion, will show moving pictures and play vaudeville acts booked by the U. B. O. "Family Department." The acts will be of about the same class as those which are used at the Keith & Proctor picture places in Bangor and Lewiston, and they may be routed into those houses. The Green Amusement Co. has built the new Portland and J. N. Greely will be its local manager.

GREEN ROOM'S REHEARSAL.

On Sunday evening, Feb. 13, the Green Room Club will give its seventh annual dress rehearsal on the stage of the New York Theatre. The entertainment will include contributions from members of the club. R. H. Burnside, of the Hippodrome, will be stage manager and producer.

CONSIDINE GOING ABROAD.

Chicago, Feb. 2.

John Considine is expected in Chicago about Saturday with his family, who will accompany him to Europe. During his absence Fred Lincoln will go North to Seattle and take full charge of the Sullivan-Considine Circuit.

SETTLING TITLES.

Acting for Myra (Mrs. Joe) Keaton, Denis F. O'Brien this week took title to four lots from the Coney Island Boulevard and Realty Co. Mr. O'Brien states that Mrs. Keaton now has clear title and the case is adjusted.

Titles have also been received for Billie Burke, John Lind and Guy Hoppe from the same company. Coney Island and Boulevard Co. is a different concern from the Vaudeville Investment Corporation and the settlements mentioned above do not refer to the latter.

NICK NORTON OBLIGES.

From Nick Norton, who is resting up a bit at his home in Mt. Clemens, Mich., VARIETY has received a copy of the program which shows Denman Thompson's last apearance in vaudeville, previous to his recent plunge. It was at the Coliseum, Chicago (now the Grand Opera House) and "Joshua Whitcomb" was then (Feb. 18, 1877) played for the first time in two act form. Julia Wilson was featured as "Tot," the other characters being taken by performers then appearing in the Coliseum bill. Nicolo Norton, who was stage manager of the house, played Sam Foster, county sheriff.

So successful was the former sketch in its two act form, that a third act was immediately added and under the management of J. M. Hill (who was then interested in the Coliseum) the play started on its way to fame and fortune for the gentleman who is now playing a two weeks' engagement at the Fifth Avenue with the story again condensed into sketch form.

Mr. Norton is now connected with the John P. Harris Amusement Co., of Pittsburg. He took charge of the Grand Opera House, Wilmington, for the Harris interests Dec. 20, last, and remained there until a fortnight ago when a return attack of nervous rheumatism compelled him to go home for the benefit of the waters at Mt. Clemens. Upon his recovery he will resume his activities under the Harris management.

THEATRE OFFERS PRIZE.

Chicago, Feb. 2.

Souvenir matinees and the like are very popular with the managers of the 10 and 20 cent vaudeville houses which are so numerous in Chicago. It is not unusual for rather costly souvenirs to be given away.

C. S. Hatch, manager of the New Linden Theatre, is going other managers a step better in the way of prizes and has announced that the most popular lady in Englewood will receive a ticket to New York on the Twentieth Century Limited, another ticket for her husband or a companion, and the expenses of the two for a week in Gotham. One vote is given with a 10-cent ticket and two votes with a 20-cent ticket.

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ADVERTISEMENTS.

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Mildred Emerson and Fay Tunis have closed with "The Cherry Blossoms."

Fannie Ward and Co. go to Cincinnati next week and the following week to Chicago.

Marian Collins will open on the Morris time at the American, New York, next Monday.

La Blanche, a singer and dancer, will introduce in her act her daughter, three years of age.

The opening of the Liberty Theatre in East New York is now set for next Monday, Feb. 7.

Hall and Pray have left the Bennett-Moulton Co. and are playing New England vaudeville dates.

Hugo Morris departed Wednesday for a fortnight's stay in Atlantic City, in the hope of recuperating his health.

Annette Kellermann will commence upon a run of three weeks at Keith's Philadelphia about the end of February.

The Morrissy Brothers and Sisters start on the Orpheum time April 14 at Cincinnati, booked by M. S. Bentham.

Linton and Lawrence did not play Columbus this week as billed. They were called home by the illness of their son.

Maxwell and Shaw, formerly of the Marine Comedy Trio, are playing the United time with a singing and talking act.

The name of the Majestic, Kansas City, has been changed to the Gayety. It continues to play Eastern Wheel Burlesque Shows.

Marian Murray and Co. have been booked for the Orpheum Circuit, opening at Evansville, Ind., April 3. Casey agency.

Dr. Herman has been signed to open as a feature of Hammerstein's Victoria Roof for an indefinite engagement this summer.

The Nesbitt, Scranton, Pa., and the Armory, Binghamton, N. Y., now make up a "split" week, booked by Charles FitzPatrick.

Otis Harlan has abandoned the sketch with which he opened recently. He is at the Majestic, Chicago, this week, working as a single act.

Ritter and Foster, the American vaudeville players, will come over here in July and have commissioned Alf. T. Wilton to seek dates for them.

Riccardo St. Elia will leave the "Paris by Night" dumb sketch to rehearse a new dancing pantomime number with Mlle. La Gai for vaudeville use.

Frank E. Brown has obtained a license to marry Mrs. Georgia Kelly McAvoy, the widow of Dan McAvoy, and well known on the stage as Georgia Kelly.

Garnett Raymond and Ray Smith opened ten weeks booking on the Fisher time, at Bismarck, N. D., Jan. 23. They will remain six months in the far west.

The work of erecting a $25,000 moving picture and vaudeville theatre in Morristown, N. J., began Monday. Antonio Esposito is at the head of the project.

Bruno Baruch, of Hugo Baruch & Co., Paris, said to be one of the largest firms of theatrical costume makers in the world, is in New York. He may open an office here.

Billy La Mothe's Motoring Comiques, four in number, have begun a tour of the Inter-State Circuit. The act includes the former La Mothe Trio. A full-sized taxicab is used.

Josephine Jellison is seriously ill at the Southern Infirmary, Mobile, Ala. She is director of Fagg's Female Orchestra. The young woman is in straitened circumstances.

Paly Sanders has imported Paul Lundberg, who was Adeline Genee's dancing partner during the latter's engagement at the Palace, London. Lundberg will open in the East Feb. 14.

The National Vaudeville Association, of which John E. McCarthy, manager of Grand, Hamilton, O., is chairman of board of directors, will hold its annual meeting at Pittsburg, Feb. 9.

W. J. Nixon, the magical producer, has in preparation a new illusion of which Valadon will be the leader. The feature is the apparent vanishing of a body while suspended in mid-air.

W. L. Werden is playing his last weeks, closing Feb. 12, at the Majestic, La Crosse, Wis., a house which opened Jan. 3. Werden was in the opening bill and has been held over for six weeks.

Al Linde, the "props" in Homer Lind and Co., used to be the property man in the Novelty, Brooklyn. After that he ran the cigar stand at the American theatre before going on the stage.

Lottie Williams and Co., left New York Tuesday for a jump to Spokane. They commence a tour of the Orpheum Circuit from that point next Monday, arranged through the Casey Agency.

The Dunedin Troupe of bicyclists will be a "strengthener" at the Columbia, New York, next week when H. S. Woodhull's "High Rollers" come into New York for the first time this season.

Owing to the illness of Fannie Van the dates for Chas. and Fannie Van at New Bedford and Boston were canceled. The couple expect to open on the Poli time at Hartford next Monday, Feb. 7.

J. H. Purcell has been appointed treasurer of the Orpheum, Cincinnati, succeeding Paul Hillman who returns to the Lyric. Mr. Purcell was formerly connected with vaudeville in the East.

Louis Powers, of the Powers Trio, was stricken with an attack of appendicitis while playing the Davidson Theatre, Moncton, N. B., Jan. 22. He has been removed to Boston, his home, for an operation.

Mrs. William Morris was the chief sponsor for the benefit given on the American Roof yesterday afternoon (Thursday) in aid of the House of Rest for the Free Cure of Consumption, New York.

Creatore's Band has been booked by Frank Gerth, his manager, for three weeks in vaudeville, starting Feb. 20. The Mary Anderson, Louisville; Grand, Indianapolis, and Columbia, Cincinnati, will be played.

The Savoy, Syracuse, has arranged to eliminate vaudeville and substitute dramatic stock as its style of entertainment for a while. The house is of small capacity and stock is tried as an experiment.

Harris and Robinson, with "A Bunch of Kids," have finished the S.-C. Circuit and are coming east. In Chicago Chas. Grenier and Bobby Jones were replaced. It was Chas. Grenier who stated the act had disbanded.

Harry Mundorf has taken over the booking for the Orpheum, Lowell, Mass. Selecting attractions for this house was in charge of the late J. Fred Lees, who came to New York once a week to handle the bills in the United.

Sadie Bowman Metcalf is the author of "The Juniper Tree," a sketch recently reviewed in VARIETY. Adelaide Fields is playing the leading role. The sketch will be given a showing at the Fifth Avenue, New York, Sunday, Feb. 13.

Wells G. DeVeaux has just recovered from a sever attack of blood poisoning. It was at one time feared that the surgeons would have to amputate one of his feet, but a cure was effected without recourse to so severe a measure.

Katherine Miley commences Morris engagements next week at New Orleans booked through Barney Myers. Johnny Ford is another newcomer to the independent circuit. He commences at Winnipeg, Monday, in a "single."

The Salambos, now playing in the Drury Lane pantomime have written that they will come over here just after Easter "on spec." They are Americans, but have been abroad five years. Jenie Jacobs will handle their bookings.

The leader of the Aerial Shaws is just recovering from a severe illness, contracted while they were in Amsterdam, Holland. The act hoped at last reports to be in shape to reopen this month at the Friedfrichbau Theatre, Stuttgart, Germany.

Maximilian Zipkes, an architect, has been commissioned to prepare plans for a theatre, to be devoted to vaudeville and pictures in East 135th Street, between Fifth and Madison Avenues. The Marion Amusement and Theatrical Co. is the promoter.

Leander Richardson's sketch, "The Night of His Life," was produced last Monday at the Orpheum, Easton, Pa., by Edwin Fosberg. In the supporting company were Theodore Babcock, Helen Courtenay and Frank Bixby. The premiere was credited as a success.

Violet Allen and Co. have been booked for ten weeks on the Morris time, opening in New Orleans next Monday, Feb. 7. The booking was made on the showing of the act at the Fifth Avenue last Sunday. Georgie O'Brien copped the act against the competition of the United "scouts."

Contracts to the amount of $16,000 have been let for work on the theatre which is to be built in Union Hill, N. J. It is to be completed by Sept. 1, next. An electrical contract for $5,300 has also been awarded. The Phoenix Realty Co. is building the house for the use of traveling combinations.

Kyle Fox, of the Two Foxes, writes from No. 401 Collinsville Avenue, East St. Louis, Ill., that his wife, Yetta Fox, is in the Henrietta Hospital where she was operated upon Jan. 15. Fox is in need of immediate assistance, he says, to maintain his wife under proper care. He may be addressed in care of Dr. Geo. A. Stewart, one of the attending physicians, at the above address.

"FOLLIES" ON ONE-NIGHTERS.

Philadelphia, Feb. 2.

F. Ziegfeld, Jr.'s, "Follies of 1909" left the Chestnut Street Opera House here Saturday night for a tour of two weeks of one-night stands on the way to Chicago, where it opens Feb. 13 at the Auditorium.

"The Candy Shop" follows it into the Crescent. Mr. Ziegfeld offered that show $1,500 for its date at the Crescent, but it was refused.

CHANGES IN FAMILY DEPARTMENT.

It is likely that Lester D. Mayne, who has had charge of the eastern division of the United's Family Department, under Walter J. Plimmer, will hereafter be "outside man," remaining a great deal of the time on the road in search of new business. He left late last week for a tour and will remain "on the jump" indefinitely.

Plimmer's office has contracted to furnish eight vaudeville acts to the Hippodrome, Harrisburg, Pa., which opens Feb. 18 under the management of P. Megaro.

The route sheets have been rearranged so that Williamsport (Orpheum) "splits" with a nearby town; and Bradford, Pa., with Olean, N. Y. The Auditorium at York has advanced the cost of its bills from $550 to $900. Slater's at Pottsville, Pa., will continue to take four acts from the same agency, but will play seven days and advance the cost from $250 to $350.

The Family Department a few days ago signed contracts with Louis Beck, of the New Tremont Theatre, Bronx, N. Y., which opens Feb. 10.

THE BOOTH-WOLF DIVORCE.

The first step in the suit for divorce which Hope Booth has brought against Rennold Wolf was adjudicated by Judge Hendrick in the Supreme Court Tuesday. Miss Booth's application was for counsel fees to the amount of $2,000, and $250 a week alimony, pending the trial of the action. The court held that the plaintiff's answering affidavits established that her "extravagant claims and charges" are "largely feigned or imaginative." Alimony to the amount of $25 per week was allowed. Judge Hendricks refused to allow counsel fees.

CHENETT WITH CRAWFORD.

St. Louis, Feb. 2.

George Chenett, formerly an eastern Burlesque Wheel house manager in Cleveland has been appointed manager of the Gayety Theatre here, by O. T. Crawford, who retires from that position in his own house so that he may devote all his time to his moving picture interests as well as to the development of a "pop" vaudeville circuit.

THEATRE CHANGES MANAGERS.

George McDermit, who has for some time been manager of the American Music Hall, Newark, N. J., retired from that position last Sunday night and was succeeded by Joe Vion, who has been in charge of several different theatres on the Morris time. Vion may go to San Francisco for the Morris office although this has not been decided upon yet.

MISS SURATT LAYS OFF.

Philadelphia, Feb. 2.

Valeska Suratt, who was the biggest drawing card of the season at Keith's here last week, is laying off. She refused to accept an engagement at Williams' Greenpoint commencing Monday. It is said that she contemplates a London engagement for her new sketch, "The Belle of the Boulevards," and is now considering offers to that end.

EXPEDITING AGENCY BILL.

It is the program at Albany to hold a joint meeting of the Senate and Assembly Committees who have charge of the bills introduced by the Actors' Union amending the Employment Agency Law in its relations to the vaudeville profession. This will give quicker action to the passage of the bill.

It became evident that a movement similar to that now taking place in New York State for the protection of artists will extend. Much will be accomplished by the labor affiliations of the Actors' Union.

Last week the Essex County Trades Council, of Newark, N. J., passed a resolution directing that their legislative committee investigate the Wagner-Green (New York) bill and frame up one of the same import for introduction in New Jersey. The labor unions of Massachusetts and Pennsylvania will do likewise. It is predicted that a country-wide campaign will be inaugurated through the influence of the American Federation in Washington by next year.

RULES FOR ACTORS.

The Yiddish actors of the Lower East Side of New York have made several new rulings in the conduct of their powerful union. One of them requires that no player of small parts shall go on in a principal part until he has submitted to an examination before a council of union members. This examination is in three parts. One is for previous experience, one for reading a part, and a third in the art of makeup.

It has also been proposed to raise the initiation fee into the union from $100 to $200, but this has not yet been passed upon. Initiation into the union of the chorus people remains $75, but this is a distinct organization.

NEW HEBREW UNION.

There has been a reorganization of the organization of the vaudeville artists playing on the lower East Side of New York. The charter granted them some time since by the Actors' Union has been revoked and a new charter issued to "Section Three, Hebrew Variety Artists," who are affiliated with the Actors' International Union (Harry De Veaux, president), and through that with the C. F. U. of New York and the American Federation of Labor.

The new organization has made known its purpose to stand for the principle of a regular scale of $25 for singles and $50 for doubles and certain other demands.

It is stated that the charter of the old union was rescinded because the leaders of the local were careless in their methods of administration. The present "Section No. 3" has about 150 members, and its headquarters are at No. 10 Eldridge Street.

TOO REALISTIC.

Chicago, Feb. 2.

An act can be too realistic. Such an instance occurred at the New Rex theatre on Jan. 26 when Christine Hill and Co., in "Fate." were closed after having played the house Monday, Tuesday and the Wednesday matinee. As the moving pictures must eliminate killings the authorities held that so realistic a sketch should be sat down upon. Miss Hill admits that women have fainted frequently during her performance, but cannot see why she should be closed because the act is "good."

COMMISSIONER MAKES PRECEDENT.

Commissioner Herman Robinson, of the License Bureau of New York, made his first disposition last Friday of a case involving a vaudeville artist.

Horan and Russel, a vaudeville team, complained to the Bureau that they had not received all their salary for a week at the Hudson Theatre, Union Hill, N. J., and asked that the Pat Casey Agency be called upon to make good the deficit.

The matter did not come to trial. Mr. Casey agreed to make good the amount out of his own pocket and the affair was closed. As a result of the affair a new ruling stands. It is to the effect that cases which are settled without examination go to the records as "settled" and not "dismissed" as was the custom under the former commissioner. So it stands to be referred to in future cases.

OPERA CO.'S LONG TOUR.

The Lucia Nola Opera Co., which is playing one-night stands this week, en route from Quebec to Halifax, sails from the last-named port tomorrow (Saturday) Feb. 5, for Bermuda. A tour of the West Indies will be made, including visits to Barbados, Trinidad, and Demerara, and then the organization will sail to Buenos Ayres to reach there in time for the Exposition which opens in May.

Beside Miss Nola the principals in the company are Henry Taylor, Frank Nelson, Jack Henderson, Esther Barton, Minna Storm, and Chas. Wallace. The musical director is Geo. Lyding and W. S. Harkins will be manager back with the show. Frank T. Kintzing will be the business manager. He left New York Wednesday, sailing direct to Bermuda to do the advance work. There are thirty-six people in the company, including a woman's orchestra made up of graduates from the Boston Fadettes.

Starting last May from Chicago the company, with Mr. Kintzing in advance, began a tour of the Canadian northwest. The company then turned east, working its way across the country to the Canadian maritime Provinces, where it has been playing for the past two months.

THREE ACTS DISAPPOINTED.

Indianapolis, Feb. 2.

Owing to a wreck on the railroad which was bringing them from New Orleans, three acts were unable to appear in the opening bill at the Colonial Monday afternoon. They were Kara, the Three Richardsons and Von Hoff. It was necessary to refund money to part of the audience which made a demand for a return of admission fee. Kara will not appear during the week, his place on the bill having been taken by Jennette, a local violinist.

RYAN AGAIN.

Cincinnati, Feb. 2.

John J. Ryan, who built the Olympic, Orpheum and Empress theatres in this city, is planning to start a theatrical circuit of his own under the name of The Syndicate Theatre Co., which is to be capitalized at $500,000. The incorporators are to be John W. Cornelius, Edward P. Ryan, C. B. Ricketts, and John A. Deasy. Ryan already has purchased property in Covington, Ky., upon which he will erect a theatre with a capacity of 1,500. He also intends to erect two houses in Cincinnati, and one in Middletown, he declares.

Mr. Ryan stated he intended forming a circuit of the large cities in Ohio and Kentucky, and running six acts and a picture charging 10, 20 and 30 cents. At the opening he said he would be able to give ten weeks.

"GUPPY AND FOGG" MAKE GOOD.

Manager Vic Hugo, of the Majestic Theatre, Cedar Rapids, Ia., recently announced as a joke "Guppy and Fogg" among his attractions for the ensuing week. There was a disappointment in the bill in which they were to appear and a different act was played under the "Guppy and Fogg" name. Following a practice of all managers who book through the United Agencies a report of the act was included in the regular weekly returns to the Western Association, which in turn reports all acts to the United Booking Offices in New York.

This interesting announcement establishes the fact that the emporium of entertainment conducted by Manager Adam Sowerguy, at East Cranberry, O., is not considered opposition. Acts playing the Sowerguy will, consequently, not be blacklisted.

5,000 in "POP" HOUSE.

Chicago, Feb. 2.

The Pastime, a small house on Madison Street, played to an average of more than 5,000 people a day last week, and one day the number of persons who entered the theatre was over 6,000. Bills are being booked by H. W. Bradstreet, who has the city office in the Western Vaudeville Association. This week's bill costs $350 and is made up of the Six Gypsy Wayfarers, J. R. Waters, Kalma and La Farlon, Little Christine, Lowell and Esther Drew and Edith Clifford. The house has two "ill." song singers—Kate Mylott and Nellie Turner.

LILLIAN RUSSELL STARTS NOTHING.

New Orleans, Feb. 2.

Lillian Russell appeared here in "The First Night," George V. Hobart's adaption of Rosen's "Der Halbe Dichter," an old-fashioned farce of a type that was popular fifteen years ago. Mr. Hobart, with the probable intention of adding modernity, has inserted several choice bon mots, which are not in good taste.

The cast was excellent, including among its members Digby Bell, Julius McVicker, George E. Mack and Susanne Westford. With many visitors here for the Mardi Gras festivities, business was light during the engagement of "The First Night."

One agent in New York is said to supply illustrated song singers to nearly 700 moving picture places.

ALIBI TO STOCKHOLDERS.

It is understood that when the stockholders of the I. B. A. meet on Feb. 15 to consider the expulsion of Feiber, Shea & Coutant, that firm will attempt to show that they have lived up to their agreement technically since they left the establishment.

The houses in Bayonne, Orange, Perth Amboy and New Brunswick are owned by the firm, and all contracts entered into for them are sent to the I. B. A. to be registered and commissions are turned in in conformance with the agreements existing between the I. B. A. and Feiber, Shea & Coutant.

Such is not the case with the three Keeney houses (Binghamton, N. Y.; Third Avenue, New York City, and New Britain, Conn.). Neither is that procedure followed with the Bruggeman houses or the William Penn, Philadelphia. These are booked through Charles FitzPatrick. It is claimed that Feiber, Shea & Coutant may do this under their agreement, for the houses last named belong to other parties and are only booked through Feiber, Shea & Coutant, and that firm may place the bookings where it pleases. The presumption is that F., S. & C. expect in this way to block an effort to force the forfeiture of their bond of $1,000.

FAST WORK.

There is a natural rivalry in the bidding for business between Joe Wood and the Western Vaudeville Exchange. It resulted late last week in two sets of shows being sent to Trenton, N. J., where the Trenton Amusement Co., operates three theatres, playing four acts each. That brought twenty-four acts to Trenton where only twelve could be used.

The outcome was a general scramble for work among the artists, and those who were the most successful in convincing the managers of their talent, worked the week out. The others returned.

The Trenton people, after notifying Wood to book the three places suddenly wired him Saturday afternoon that the arrangements were all off and that the Western Exchange would supply the attractions. By that time Wood says he was not able to reach his acts and warn them not to go to Trenton. He was successful in stopping only one. The rest of them went on and some of them went to work.

Joe went to Trenton Monday and upon his return declared that he had been reinstated as booking agent for the local concern.

The lightning agent "jumped" to Albany Tuesday evening in an effort to beat his opposition to a meeting of a dozen small time managers who had convened in that city to talk over booking methods and sources. Wood also exhibited a dispatch from Baltimore authorizing him to supply vaudeville shows for the New Wilson which opens next Monday.

MAY NOT PLAY.

Chicago, Feb. 2.

Chiquita, who was to headline at the Star next week, may not appear. Manager Thomas Carmody discovered quarter sheets of her announcing that she was to play Swanson's, a picture house, with "pop" vaudeville, in the immediate neighborhood. Chiquita has been booked for the Haymarket week of Feb. 14.

DIVIDENDS DECLARED.

The United States Printing Co's directors were in session in Jersey City several days last week. A dividend of 12 per cent. was declared on the U. S. Playing Card Co., owned by the printing concern. The latter corporation, according to one of the directors, was in a position to pay a dividend of 7 per cent.

ANOTHER ROOF FEATURE.

Walter Rosenberg, our promising young theatrical promoter, has a new sensation for his New York Roof 10-15-25 show. Recently it was "The Oriental Rose," who wore little clothes and thought she could dance. This time it is a freak team who, according to all reports, perform artistic marvels in the line of sword swallowing. Walter has signed contracts with the act for four consecutive weeks as the feature of the Roof. "The Oriental Rose" remains in the aerial resort. Prince Charmini is the name of the new sensation and Rosenberg, abetted by Joe Leo, "discovered" him in a Fourteenth Street moving picture establishment.

Rosenberg holds the Roof on a five-year lease, renewable annually, but the rent runs on a sliding scale so that for the final years it is almost prohibitive. The enterprise has been immensely successful so far.

PUBLISHER SELLS OUT.

The Charles K. Harris Music Publishing Co., this week took over the property of Trebuhs Publishing Co., a concern in which the Shuberts were interested. Its catalog was made up of "production" numbers. The stock and rights had been for sale for some days.

OPERA AT MONTE CARLO.

Paris, Jan. 22.

Much interest was shown in musical circles over the production of Chekri-Ganem's four act lyrical drama "Antar," at the Monte Carlo casino—not in the roulette rooms, but in the theatre adjoining. It is understood that as a rule that when a man has a new opera played at this ultra chic establishment there is some influential personage behind him. In the present instance it is M. Antoine, the manager of the Paris Odéon. The new play is based on incidents in the life of Antar, a sixth century Arab warrior-poet, and his death from a poisoned arrow shot by a blind man. The music, adapted from the works of Rimsky-Korsakoff, is appropriate to the drama. There is a fire dance in third act by Mme. Mata Hara. This is remarkable, but the small stage spoiled the imposing effects.

ANOTHER "POP" FOR BUFFALO.

Buffalo, Feb. 2.

Mark & Brock, recent purchasers of the Academy, have secured a lease on the property at Washington Street and Broadway, where Lynn's Museum was conducted for several years. They will expend $60,000 in reconstructing the building, converting it into a picture and "pop" vaudeville house with a capacity of 1,000.

Margaret Kearney, two-year-old daughter of Mr. and Mrs. Kearney (Kearney and Hayes), died in Chicago Jan. 27, of pneumonia.

JOHN L. DENIES.

Boston, Feb. 2.

John L. Sullivan, who is the feature at the Howard this week, is wroth at the report from Akron, O., that he is shining up to a Utica, N. Y., widow with a view to matrimony. The report came here from Akron, where the "Big Fellow" played previous to his Boston booking.

LILLIAN SHAW.

The pictures which adorn the title page this week represent Lillian Shaw, a talented dialect singing comedienne, who has won her way to enviable prominence among American vaudeville stars through sheer force of her own endeavors, backed by unquestioned talent.

Within the past few years her progress has been accomplished by leaps and bounds. From minor positions on vaudeville programs she has climbed to the headliner class, and is now featured wherever she appears.

An ability to sing dialect songs in a different manner readily places Miss Shaw in a class unto herself.

Miss Shaw's popularity with New York audiences may be judged by the fact that when she recently appeared at the Colonial she was retained for a second week as the feature of the bill.

This week Miss Shaw is featured at Hammerstein's, and during the rest of the season will play return dates in houses on the United time where she has already appeared during the past few months.

Miss Shaw's songs, rendered in several different dialects, are her exclusive property, written especially for her by Irving Berlin and protected under the new copyright ruling.

SEEK ACTOR IN MURDER CASE.

Chicago, Feb. 2.

Walter S. Barnes, a former actor and playwright, is occupying considerable space in the local papers. He is charged with shooting his wife Aletta Barnes and her mother, Mrs. Servoss in their rooms at the Wychmere Hotel here. Barnes is being sought by the Chicago police and his description has been sent broadcast to the authorities throughout the country.

Barnes played the Majestic the week of Nov. 15, with an act called "The Burglar," the act did three shows a day. His wife, until recently, was a member of "The Girl from Chili," a musical show which had a short life. Up to date the police have been unable to locate him.

CASINO'S FIRST SHOW.

Washington, Feb. 2.

The first program of the new Casino, opening Monday at 10-20-30, was headed by Frank Bush. Others were Geo. Lauder, Gladys Van, Russell & Morgan's Minstrels, Country Choir, Callen and Neiman and others.

William Morris has the booking.

STRIKE PREVENTS MOVING.

A general strike of the steamfitters may hold up many removals into the new Columbia Theatre Building. A number of radiators on the premises can not be placed in position through the grievances of the workmen.

It is daily expected that the labor troubles will be settled. Many prospective tenants are awaiting it.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The nineteenth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Feb. 1.

Dear Mike:—

Well, that Brindamour feller that you sent me for this week's special extra added attraction feature, does some right slick tricks. I couldn't ketch on to how he gets out of that paper bag, and he wouldn't tell me, neither. He carries a regular iron jail cell along with him, and he gets out without unlocking it. I knew there was a trick in it somewhere, so I came back on the stage after the acters had gone home to see if I could find out what it was. I kept foolin' around lookin' for loose bolts 'till the door slammed shut and durned if I hadn't locked myself in the cell and couldn't get out. I thumped and yelled and made a lot of noise, but I couldn't wake up the night watchman. I suppose I would have had to stay there all night but my wife happened to come in to get some face grease from the women's dressing room. She went and got Green, who is a jail keeper, for Brindamour, but he wouldn't let me out 'till I gave him a contract for another week at ten dollars more.

The jail and the rest of the junk took up so much stage that the rest of the troop hardly had room to act. I asked Jim Cole, the Irish Yodler, if he couldn't give his show in front of the street scene curtain. He said he could if I had a big enough apron. I told him if he wanted an apron he could go get one himself, it keeps me busy enough now making spank paddles out of barrel staves and lugging in squirt bottles and durned if I am going to furnish aprons for the acters.

Crupper, Hames and Co. wrote in ahead of themselves that they wanted a box set. They didn't say where they wanted it set, so I got a packing box and set it in the middle of the stage, but that wasn't what they wanted at all. They wanted a whole durned house built.

Tommy Heffron, that does a one-legged song and dance with a crutch, took right good, but came near losing his crutch through a knot hole in the stage boards. I stuffed a rag in the hole, which will last till I can nail some tin over it. Effie Hyke, that performs on the rolling globe, carries a feller along to hand her bottles and knives to juggle with. She says he is her cousin.

My drum player quit last week on account of running away with my daughter. They are going to do a silafone act together. My wife wasn't mad a bit. She said he was an awful good lookin' young feller and deserved to get along. She says they have gone to Texas, and will play all the first-class Airdrums and are booked solid.

I asked one of the troop what an air drum was, and he said it was a theatre without any roof or sides. I got a new drum player out of the town band, but he can't play afternoons as he has a job in the cheese factory. He thumps the drum when he oughtn't to and has a lot of trouble with the acters.

I am glad you are sending Millie Lanude next week, as I will get a chance to get back that money I lent her.

Adam Sowerguy.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Jan. 22.

Artists who book for European time in America through an agent should watch that "exclusive agreement" that English agents sometimes make an artist sign. Some artists come over here after signing a few weeks with an agent and when this time runs out if another agent offers them time they make a grab at it. The grab is all right if the artist hasn't signed an "exclusive" booking agreement for these agreements hold very fast. If the artist knows what he is doing all is well, but there is no use in making a howl when it is too late; for, once the agreement is signed the damage is done.

At the Broadway Theatre in New Cross which happens to be in the south part of London somewhere a pantomime, owned by Fred Karno, is playing. Fred Emney, the music hall comedian, and Maidie Scott, the cute little one, play most of the pantomime, and this is about as far as it goes. Emney is a great comedian and Maidie is "some" soubret. The Broadway Theatre is a house belonging to the Moss & Stoll circuit, and outside of the Panto season plays legitimate attractions.

When Will Collins was asked about the report that he was going to book four halls on the Barrasford time that would not join DeFrece, he stated that nothing definite had been settled about his future, but from Bill's general manner it appeared the music hall business is not going to lose him. Probably he will spring some sort of a surprise yet.

Lafayette has just been booked 43 weeks on the Stoll Tour immediately following his month at the London Coliseum.

Chung Ling Soo, the Chinese magician, is now playing the Stoll suburban halls.

Amelia Bingham has been in Paris this week for a few days' vacation, returning to play the Empire Nottingham next week.

Alice Raymond and her players were in town this week playing the Empire Holloway. Next week the act will be in London as well, playing the Empire New Cross.

The Coliseum, London, has declared a dividend of 25 per cent. for 1909.

Spissell and Mack, part of the former act of Spissell Bros. and Mack, are now playing the Stoll tour.

On Saturday evening last at the Palace there certainly was a great time. It was the first election night and it was celebrated in grand style at this theatre. The bar did a great business and it was perhaps the happiest audience in the world. The election lasts a little over a week, and the Palace seems to be the center for the celebrators. Some of the boys have been doing this for a week and they have a few days to go yet.

The latest report concerning the Holborn Empire says that the new Butt-DeFrece combination has purchased the house. If the Holborn Empire is really sold it will mean that some reason more than profit prompted the Gibbons circuit. The Holborn is the only two-a-night music hall in the West End, and where all the other two-a-night halls only draw from their own section of the town, the Holborn pulls from all over London. For the last 18 months at least there have been very few weeks that this hall hasn't played to capacity. The bills at the Holborn generally contain many of the best features that play the Gibbons circuit. Very few acts play the Holborn at an exclusive salary, the act generally playing another hall along with it to make up a regular salary. If either the Butt-DeFrece combination or the Moss-Stoll Circuit have procured this hall the policy will have to be changed.

Sam Gross, the song writer, who has been on the Continent for a couple of years, was in London this week for a short stay. The writer came to London to hand Victoria Monks a new song which is the answer to the "Pal" song that Vic made such a hit with about three years ago. Gross also wrote that song.

Joly Violetta, who makes her appearance in London in a few weeks, has been booked for South Africa with the Hyman circuit through the Paul Schultz agency.

Charlier, a novelty ventriloquist from France, has been booked for America by the William Morris London office.

Johnson and Hart, the Kraton's "Hoopville" "No. 2" act, started a run at the Empire, London this week.

Fields and Lewis will play the Hippodrome next week, this being their first London appearance.

Lady Constance Richardson opened at the Palace as the star attraction on Monday of this week. She dresses (if it can be called dressing) not unlike Maud Allan when she (Miss Allan) quit doing Salome. It can be said, though, that the Lady appears with a trifle less of the veiling and works with the lights full on. For an amateur of course the Lady does her dances in a very graceful manner. The dances (they can hardly be called that) are simple. On Monday night of course the election crowd was in and occupied the back part of the downstairs portion and they kidded the Lady. Still, it might go hard with her if she were taken too seriously. Lady Constance Richardson is a nicely shaped woman. The name is probably a big draw at the Palace, although the hall is doing big business anyway.

Tortajada returned to the Coliseum this week after about a year's absence. The dancer seems to have lost some of the ginger that she seemed to be brimming over with last year.

Another classical dancer hits London next week playing the Coliseum. This time it is Madiah Surith, an Oriental snake dancer.

Gardner and Stoddard are considering an offer to tour around the Continent next fall.

Stella Mayhew is among the coming attractions billed at the London Coliseum. This week, in the programs, the engagement of Sarah Bernhardt at the Coliseum is announced.

Evie Green will again have a run at the Coliseum starting Monday next.

The Carson Brothers are playing the Hippodrome, Liverpool, this week, and a report from there says the act is getting away in good shape.

The Sherek & Braff agency is suing the Stage, of London, for libel in regard to a South American affair of last summer.

The situation of the music halls here is such that many rumors are being spread. The latest report in circulation says that the Stoll Tour has annexed the Holborn Empire, which is at present the star hall of the Gibbons circuit. This hardly sounds plausible, but many who seem to know say that many surprises are in store. Another report has it that the proposed new DeFrece circuit will join up with the Palace, London, making a very strong circuit of ten halls or more. No doubt if this circuit should come off there will be many independents added throughout the country. Even with nine halls in the provinces this circuit will be able to offer at least thirteen weeks, this including of course the Palace for four weeks. Then there are some acts which could play eight or twelve weeks at the Palace, this taking up a good share of six months. It will be a fine circuit for foreign acts, as they will in all probability receive a Palace salary throughout the tour.

The question of salaries is very interesting just now. It is noted that the Stoll Tour has been making engagements with very well-known people and paying them big money. It seems to be only the established vaudeville act that has trouble in collecting big money with this circuit. "Names" alone seem to be pulling the big money. There is no question about the Stoll circuit paying the biggest salaries at present, but the real vaudeville people are not getting it. Sarah Bernhardt, at the Coliseum, is to receive $5,000 a week, playing only two matinees a week. It seems to many to be a great gamble. It is a safe bet that if Stoll succeeds in getting these big attractions as a regular item he will have to build up the other parts of his bills, and good acts will be able to get some money.

Heeley and Meeley, who are playing a return at the Coliseum this week, are one of the screams of the show. It is a great audience for the pair.

Oswald Williams is showing a new act at the Canterbury this week and is getting away splendidly. The show is in rather a crude form, but with speed and brightening up ought to make a first-class attraction for over here.

Claire Romaine, who was to have sailed this month for America, where a tour of Percy Williams' and the United houses awaits her, has postponed her date of sailing to Feb. 5 on account of the illness of her husband, Edgar Romaine.

Kitty Howard, of Howard and Harris, has been laid up for a week in London, where the team was forced to lay off. This was the first break in fifty weeks.

Clark and Hamilton started a run at the Empire in London this week, this probably being the outcome of George Robey's engagement and success there a few weeks ago. Comedy acts of this sort ought to be in great demand at the Empire shortly.

Russell and Held, who opened a few weeks ago at the Coliseum and are now on the Stoll Tour, are complaining of the absence of steam heat in the dressing rooms of the halls in the country and suburbs over here. This ought to hand artists in America a laugh, especially those who have had a winter tour over here.

The Grotesques are back again at the Coliseum where they are still putting over a very funny show.

At the Holborn Empire this week Suzanne De Verneuil and her posing show return as the top-line attraction. The act has been fixed around in great style and makes good a mile as the main attraction. A dramatic fighting sketch is the added attraction at the Holborn, called "A 33 to 1 Chance." The act, as compared with the "Star Bout," from which no doubt the idea was taken, isn't within a mile of it, but it seemed to please the audience. The sketch itself in plot is like a play that once toured the States called "Sporting Life."

The "Arctic," the big production at the Hippodrome, shows 70 polar bears and a playlet on the side. The playlet was watched because it had to be. The bears when on the stage took the attention of the audience, so they had to chase them off every now and then just to give the sketch a chance. The bears are great looking fellows, so that squares the play. At the finish of the act the bears are made to slide down steep inclines into the tank, this being quite a feature, though the bears in some cases didn't seem to be crazy about their job. After the villain is shot and everything is squared up the characters leave the stage and the audience are allowed to watch the tank emptied and the bears at play. This also was very interesting.

Lamberti, on his return to the Hippodrome this week, scored one of the biggest hits that has ever been put over here. He is going to be the big Hippodrome favorite and no mistake.

The "Vampire" dance seems to be losing out with the Hippodrome crowd. It is a holiday audience that gets into the "Hip" now, and "Vampires" don't get to them at all.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

Allow me to thank you for the considerable space you are devoting to details affecting the "Actors' Union Employment Agents' Bill."

For some time you have persistently brought the importance of this legislation to the attention of the player so that today it is recognized as the real solution to the much misunderstood and complicated situation affecting the entire theatrical business.

When your paper made its first appearance I took advantage of your columns to bring this matter to the attention of the members of the theatrical profession and I can assure you that the widespread interest in this legislation is greatly due to the unselfish attitude of your publication; and the members of the Actors' Union heartily thank you for it; the profession in general are in duty bound to concede the same to you.

At the 1905 session of the New York State Legislature we introduced our first remedial legislation; we had the united Labor support of the State, and while not a perfect solution of the problem the purpose of placing theatrical agents under legal control was accomplished by the passage of what was then known as the Prentice Bill, Awaiting the close of the term of John N. Bogert, whose administration of the law did not appeal to the members of the Actors' Union, we again in 1909 introduced an amended measure known as the Voss Bill. The increased interest brought to our support all of the theatrical associations in this country. The wisdom and justice of our claims have been answered by its passage by both houses of the legislature and the signing of the measure by the mayor of New York City. Mayor Adam of Buffalo, who vetoed the measure, has ceased to exist as an opposing force.

On the twelfth of January of this year we again introduced our pet measure, and I am more than pleased to state the sentiment has increased to such an extent that today we can claim all the forces for good in the profession are aligned back of the measure.

The Green-Wagner Employment Agents' Measure has for its sponsor the Actors' Union, supported by the Central Federated Union of New York City. The Workingmen's Federation of the State of New York have it on their legislative program as a preferred labor measure. The American Federation of Labor at its last convention in Toronto, Canada, not alone indorsed the request of the Actors' Union but has notified all of its State legislative bodies to work for its passage. Ex-Assemblyman Voss who fostered the measure last year is acting as the personal representative of the Actors' Union for this measure, at Albany.

If the artists themselves have changed in sentiment the blame is up to them, but I feel that in consideration of the fact that Hon. Herman Robinson, who has been my strongest supporter to strengthen this measure and who had every member of the Actors' Union behind him as a candidate for the office of commissioner of licenses the measure this year will be made a law, and there is no doubt but that Governor Hughes will sign it as soon as it reaches his desk.

No honest opposition can appear either open or under cover. I want in closing to warn the performer, look well to your own personal interests, and do not be misled by those who have an ulterior object in view.

Harry De Veaux,
President Actors' Union.

Editor VARIETY:

I am a single girl act playing southern time. Since I have been down south I have been insulted very often by managers and people connected with the theatre. Is there no way to protect women from such experiences? *Artist.*

Editor VARIETY:

We have been in vaudeville since August, 1908, and we have been a big success ever since we started, yet it seems that we are not free from thieves. I have been told by brother artists that "actors" (not artists) are using business and lines from our act. This act has been copyrighted twice, once under the old law and once under the new. Everything we do in the act is imbedded in the M.S., and we will protect the same. I wish to say to all thieving imitators if you don't possess the brains to write your own stuff, let some one do it for you. Mr. Harris has given my sister the exclusive rights to "After the Ball." No one yet has ever been able to sing "After the Ball" as she does. All who hear her realize that fact.

Bruce Richardson.
Of "The Three Richardsons."

Kansas City, Mo., Jan. 24.

Editor VARIETY:

I note Mr. Dawson's letter in your last week's issue.

"Funnyosities" is an English topical song, and no more belongs to Eli Dawson than to me.

He states he wrote it to suit his act. So did I.

I have written Jos. W. Stern to mail me a copy of the copyright they hold on the song that is supposed to be restricted for Dawson, and I will at once take it off and stop using it.

I do not have to resort to stealing anyone's material to make good.

So all I have to say is, if the song "Funnyosities" is the restricted property of Dawson, leased to him by Stern, then let either Dawson or Stern "show me the papers" and off comes the song. I think that is fair. *Abe Leavitt.*

Louisville, Ky., Feb. 2.

Thomas Parry, a member of the "Newlyweds" Co., which played at the Avenue several weeks ago, died Saturday at the city hospital. He was taken ill with appendicitis two weeks ago. Parry was 25 years of age and a native of Granville, N. Y.

THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 9.
"ADDED ATTRACTION."

BILLY GOULD IN CHICAGO.

Everything in Chicago is high—everything but aeroplanes.

Saw Al. Wood's "Girl in the Taxi" last night. The "Taxi" should have a long run in New York if her carbureter doesn't interfere with her "third clutch" whatever that is.

I'd sooner be a millionaire in New York than a poor man anywhere else. No sense to it—but true.

Actors and actorettes, now is the time to start saving your nickels and dimes so that the real estate sharks can take the dollars away from you at the end of the season.

The longer I am in Vaudeville the less I know about it. This comes from me, the war correspondent of VARIETY.

Jim Morton is here. He sleeps all day. His excuse is: No good hotel ever burned up or down during the daytime.

If you read it in VARIETY, it's so. If you read it in Buttericks', it's sew, too. —Joke for the ladies.

Cheer up, next season will be the best season ever known in show business. Cut this out and look at it about this time, every year.

Have you read "Explosion"? You will find it in The Arsenal Magazine.

Took in the Vaudeville entertainment at the Saratoga Hotel the other night.

"Blue point oysters opened the show
And the sheriff closed the olio."

Everyone who knows Barney Ferguson, of Ferguson and Mack fame, knows how deaf he is. He can't hear. On three different occasions he has been sandbagged by "hold up" men in Chicago. He couldn't hear them say "Hands up," so they applied the sand bag to Barney's reasoning parlors. I met him last Thursday morning about 2 a. m. on Monroe street. The street was dark and lonesome. I slapped him on the back and said, "Hello, Barney." Ferguson threw both hands above him and said, "All right, but don't hit me."

Wilton Lackaye got into the elevator on the twelfth floor of the La Salle Hotel the other night. At the eleventh floor two dainty chorus men from the "Havana" company got on. Lackaye took off his hat.

Sydney Stone, of England, wants me to mention his name in my column so that his father in England will see it. Very well, Sydney, I will mention your name some time in the near future.

The crowd in the lobby of the Saratoga Hotel looks exactly like the crowd in the halls of the United Booking Offices. Actors to right of you, actors to left of you, actors all over.

Rectors in Chicago is not what it used to be. They are not playing any of my songs.

Junie McCree is here. but I don't know where he is hiding.

COLE SHOW AUCTION SALE MOST SUCCESSFUL EVER HELD

Circus Men from All Over the Country Present as Bidders Upon the Entire Property Which Was Sold in Lots as Advertised.

The much advertised auction sale of Cole Bros. circus was held at Corry, Pa., Friday, Jan. 28. It was attended by the largest number of circus and carnival men ever gathered together. From far and near the showmen were present at the largest legitimate circus sale ever held. Everything was sold from the paper fans to the Pullman cars; the bidding was spirited and men who know declare that while there were some bargains secured, nearly everything brought good prices.

Among the prominent showmen present were Alf. T. and John Ringling, J. C. Miller and Edward and Geo. Arlington, of "Ranch 101, Wild West"; John G. Robinson, ("Young Johnny"), Rhoda Royal, Frank A. Robbins, H. B. Craig, Ben Wallace, Wallace Hagenbeck Shows; W. E. Franklin, Sells-Floto; Dr. Crosby, Campbell Bros.; Tom Smith, of Buffalo and Pawnee Bill; Danny Robinson, Ernest Haag, of Mighty Haag Show; Jerry Muggivan, J. Augustus Jones, of Jones Bros.; A. J. McCaffrey, of U. S. Tent & Awning Co.; Alf. T. Wheeler, Andrew Downie, Leon Washburn, Walter L. Main, Ed. Burke, Robinson Famous Shows; John Walsh, J. L. Springer, Robinson Show; J. D. Carey, of 101 Ranch; Earl Burgess, Robert Stickney, who bid for Ringling Bros.; Fred Mitchell, for Bartel Animal Co.; J. D. Carroll, general manager Fiss, Doerr & Carroll Co., who conducted the sale; P. Pederson, Geo. Stumpf, Sells-Floto; Ed. C. Knupp, James Downs, Geo. Robinson, Wm. Forbes, A. S. Englert, W. B. Irons, H. E. Elliott, Dr. Potter, of N. Y. Hippodrome; J. R. Lowe, Erie Litho. Co.; R. M. Bickerstaff, Fred Buchanan, of Yankee Robinson, and the newspaper men.

Early in the morning there was some doubt about the sale, as the U. S. Government wanted the $3,780 due them for duty on the horses when the show came out of Canada. The matter was settled by Mr. Mason, the administrator for the Downs estate, who arranged not to disburse any money from the estate until the claim was settled. Mr. Mason stated to the VARIETY representative that the amount paid to him for the property by the Fiss, Doerr & Carroll Co. was $23,500, and original deposit of $1,500. The total sales by auction amounted to from $43,000 to $44,000.

Fiss, Doerr & Carroll cleared up a profit of over $19,000 on the sale. The bidding was started at 10 o'clock in the morning in the building where the property of the show was housed. John Evans was the auctioneer for the Fiss, Doerr & Carroll Co., one of the best men in his line of business, who, at the finish, sold horses at the rate of one a minute.

The first things disposed of were the odds and ends such as rope, stakes, sledge hammers, lights, cook house outfit and the many little things that go to make up a show. They were all bought up by the small showmen such as Jones Bros., Andrew Downie and others. Nearly all the harness was bought by John Robinson and Danny Robinson. Of course there were some of the larger show owners who could not overlook some bargains much to the discomfort of the small bidders.

The most interest was centered in the horses and wild animals. Bartel, the animal man from New York was represented by Fred Mitchell, and offered $7,500 for the menagerie prior to sale. The Ringling Bros. were also eager to purchase cat animals to rehabilitate the Sells-Forepaugh Show which they will put on the road next season. Miller Bros. and Arlington of "Ranch 101," were prominent in buying two car loads of stock and cars, and George Arlington bought enough cars and railroad equipment to make their show one of the largest two-train shows on the road.

The bidding was lively between the "independents" and the "syndicate" shows, Alf. and John Ringling, through their representative, Bob Stickney, bidding for ring stock and Smith for animals. The independents were out in force and made the Ringlings bid high for stock. Ring stock that ordinarily would bring $150, brought as high as $350. Jones Bros. bought most of the wagons, and the calliope that cost $1,800 was sold to them for $775. They resold a tableaux wagon to Ed. Arlington for $100 profit. Bartel bought most of the animals, but Ringlings bought a pair of Bengal tigers for $1,500. Dr. Potter bought some of the best ring stock for the Hippodrome; the prices for the animals running from $1,350 for an elephant to as low as $65 for one of the camels. The baggage horses brought all the way from $105 to $275. John Robinson bought a camel and baby for $265. The cages and open dens nearly all went to Jones Bros., of Warren, Pa. The lithographed paper was put up to sell, but as the highest bid was $5,000, made by Sol Waxelbaum, the estate decided not to sell, as their lowest figure was $7,500. All in all, it was an entirely successful sale, from a financial point, and, as the attendance was over two hundred from out of town, from the showmen's side also.

Warren Irons purchased the privilege car for $1,100. The biggest bargain of the sale was a complete cook-house outfit, equipped to feed 300 people which Geo. Arlington bid in for "101 Ranch" at $42. Danny Robinson and Ed. Burke were heavy purchasers on behalf of Doherty Bros., of Wabash, Ind., and the stuff they bought in will show up with the Robinson Show.

Walter L. Main is authority for the statement that it was the first square circus auction he had ever attended.

Some interesting side lights crop up as the aftermath of the sale. Walter L. Main, who had the original option on the outfit for $25,000, with liberal time (until May 5) to pay for it, spent a sleepless night figuring out Joe Carroll's profits, which are estimated at close to 100 per cent. on his investment. James Downs tried to obtain a release of the property from Fiss, Doerr & Carroll, offering $1,500 bonus before the sale, in order to enter into a partnership with Edward Arlington to operate the property as a fifteen-car show; but Joe Carroll declined the offer for the reason that the sale had been advertised to go in lots with the firm name backing the announcements.

Arlington's plan was to dispose of 40 head of horses for $10,000, and he had Joe Miller, of "101 Ranch," waiting in Washington with the money to buy them. It would have been easy, Arlington figured, to dispose of the surplus cars for $5,000, which, with an additional $5,000, to be paid by Arlington to Downs, would have given the latter $20,000 in cash and a half interest in a finely and fully equipped fifteen car show. Downs, as matters finished, realized $25,000, of which over $21,000 is due the Erie Lithographing Co., including $12,000 worth of paper which Geo. Bleistein offered to carry over for a year if Arlington agreed to operate the show.

Previous to the sale all sorts of offers were declined by the firm of auctioneers. Joe Miller offered $16,000 cash for 80 head of draught stock in one lot. As the two carloads which were purchased averaged $205 per head the result proved that Miller is some horse trader. Smith, of Beaver Falls, acting for Jones Bros. and the "Two Bills," bid against Miller for horses.

Jerry Muggivan came on from Jacksonville to purchase equipment for an 8-car show, but the high prices and freight charges to Florida frightened him off. Edward Arlington shipped some flat cars to the newly acquired winter quarters of "101 Ranch"—the car shops of the New Jersey Car & Equipment Co., at Lake View, N. J. Walter Shannon came to buy elephants and tableaux wagons for the Norris & Rowe Show but was unsuccessful and as a last resort tried to induce Jones Bros. to accept a $400 bonus for the calliope and band wagon, which was declined. Every circus of any prominence was represented, save Gollmar Bros., a family connection of the Ringlings.

MAY SUCCEED J. J. BRADY.

Chicago, Feb. 2.

The much-discussed question as to who will succeed James J. Brady as the "story man" with Ringling Bros.' Circus seems to have been settled by the selection of Richard W. Little from a big list of men whom Alf T. Ringling has been considering.

Little has been a special writer on the Record-Herald for some time. His work has attracted widespread attention, particularly a series of articles which he contributed last summer when he traveled with a "junketing" party from the Chicago Board of Trade upon a visit to the Seattle Exposition. His humorous style is quaint and effective, and although he is new to the "circus game" those who have followed his work are banking on him to make good.

12-CAR SHOW FOR JONESES.

Jones Bros. have assumed the lease of the former Cole Bros. quarters at Corry, Pa., and will there equip and organize a twelve-car show for the coming season. Andrew Downie will also fit out his show at Corry, going out on three cars.

THE GARDEN WILL REMAIN.

During the past few days the stories that Madison Square Garden is to be torn down for the purpose of making way for a modern office building have been revived. It was said "The Shriners" and other tenants of the building had been notified to vacate March 1. Investigation at the business office of the Garden proved these rumors to be unfounded. All leases have been renewed, and the contract has been let for the automobile show next December. There is a six months' clause in all leases, but for an indefinite time to come this will not be taken advantage of by the corporation, which controls the property as a holding company.

GETS A CHANCE.

Robledillo, who is in the bill at the Fifth Avenue this week, is taking his second crack at New York vaudeville. On Oct. 12, 1908, he opened an engagement at the Colonial, but the Ringling Brothers, who had him under contract, took advantage of a clause which prevented his working in New York except under their management. He was stopped after his second performance. Last spring he appeared with the Ringling Show at the Garden and traveled with that circus during the season. Now he comes back to town free to fill his bookings complete.

ANIMALS FOR RINGLINGS.

Ringling Bros. received a shipment of elephants and camels at the port of New York a few days ago, coming from Carl Hagenbeck in Germany, for their Forepaugh-Sells Show. It is expected that the Ringlings will be heavy purchasers of animals and baggage stock at the auction sale of the Cole Show in Corry, as they need property for their new circus.

FAMOUS MIDGET ILL.

Providence, R. I., Feb. 2.

Col. Ruben Allen Steers, the famous liliputian, is seriously ill with pneumonia at Chepachet. His diminutive wife is at his bedside. Col. Steers is seventy-two years old, weighs fifty-five pounds and is forty-three inches tall.

LOOKING FOR A JOB.

If the signs are aright, "Lucky," for years assistant property man of the Barnum-Bailey Circus, will not be in his old place this summer. It came to the ears of Otto Ringling the other day that "Lucky" had framed up a copy of the "Balloon Horse" introduced in the Barnum-Bailey show and had traveled with it this winter as part of the Rhoda Royal Circus. So "Lucky" is in consequence very much persona non grata in Bridgeport.

ACROBAT NOW A BARBER.

Harry Potter, for years the head of one of the best known aerial acts in circusdom, has retired from that field and will open a barber shop in Oakland, Cal., at 5226 Telegraph Street.

The Aerial Potters have played with most of the big tented organizations in the United States, and went to Europe with the ill-fated expedition of Jos. McCaddon.

Joseph V. Sherry has been engaged as principal producing clown with the Norris & Rowe Circus for next season.

OLDEST AMERICAN SHOWMAN PREDICTS GOOD 1910 SEASON

"Gov." Robinson, Visiting New York, Declares that all Signs Point to a Profitable Spring, Summer and Fall Tour Among the Tented Enterprises.

"Gov." John Robinson, the Cincinnati veteran of the circus field, left New York Saturday evening after being in the city for the annual directors' meetings of the United States Playing Card and United States Lithographing Companies, in which he is a large stockholder.

Before departing for his home he received a VARIETY representative at his hotel and granted an interview.

After speaking of his business visit, the "Governor" declared that the coming circus season promised to be one of the most prosperous that traveling organizations have ever experienced.

"I have been following the general trend of the circus business for many years," he said, "and it has become more and more apparent that the field is being enlarged. Very lately it has been brought to my attention most forcibly that small towns which were not formerly worth a stop by a large sized circus now offer every opportunity for a profitable stand.

"This condition has been brought about to a large extent by the promoting of trolley lines from small centres. This movement has been common to every part of the country. When formerly a farmer had to hitch up his team and load a family of six or more and drive twenty miles to the circus lot, now the family climbs aboard a trolley car and rides into town in half an hour.

"All of which means just this: the circus field has extended so that a show can now play small stands which were formerly unprofitable, and the trolley line has done this. That modern development has made it possible to draw patronage from a circle of 50 miles radius where formerly the circus lot was the centre of a circle of less than half that extent.

"That's why 1910 is going to be a highly profitable season for the circus folk. This local transit development has been the biggest boost circusmen have had handed to them in years."

The "Governor" added that he would continue the coming year his supervision of "Young Johnny's" routing. John Robinson is probably the most expert routing man the circus business can boast. His retirement from the "Ten Big," when that property passed to his son, did not carry him entirely away from the "game," for since that time (about a year ago) the "Governor," despite all rumors of a break in sympathy with "Young Johnny," had been giving his son the best he had of advice and council. He declared to the VARIETY representative that he would continue to supervise the routing of his son's enterprises for 1910.

The Norris & Rowe Show will hereafter advertise H. S. Rowe and Walter Shannon as equal owners and managers. Mr. Rowe will have charge of the advance and Mr. Shannon will manage the show.

CAUSE OF CUSTOM RULING.

The recent experience of showmen in crossing the line from Canada to the United States with animals used in their productions or exhibitions were brought about by changes in custom laws through the enactment of the Payne Bill, in effect Aug. 5 last.

Up to that time live stock, embracing horses, mules or cattle, could be bonded into Canada and returned without the payment of duty. Taking advantage of their opportunity horse traders and some showmen would bond inferior livestock and return to the United States with valuable animals under the same bond.

To prevent this the Payne Law declares that livestock, whether owned in the United States originally or purchased in Canada, must pay a duty of $30 for all animals valued at $150 or less, and 25 per cent. of value for all auimals of a greater marketable price. Dramatic companies, using animals, and circuses will hereafter be held to strict accountability for whatever horse, mules or cattle they may bring across the border from Canada.

When Rex's Comedy Circus returned from Cuba last week the full duty on the stock and costumes used with the act was collected at the port of New York. The act went to Cuba by way of Tampa three weeks ago and returned by direct steamer to this city. Although exactly the same animals and paraphernalia were taken out and brought back there was no way of avoiding the duty.

Rex was compelled to pay $104 as the duties on his stock. The Transfield Sisters, who came from Cuba on the same boat with Rex, were obliged to pay import duty on the American-made musical instruments and costumes which they took to Cuba with them. Recently Blake's pony and dog act went to Canada, and upon returning were obliged to pay the regular customs fee for their stock regardless of the fact that the animals were originally purchased in the United States and are owned here.

The Hagenbeck-Wallace Show will have the Flying Weavers as a feature this season. The Weavers came up from South America recently and opened for one week at the Circle Theatre, New York. The act was engaged forthwith to open this week in Boston on the Morris time.

The Chicago & Northwestern's Circus Contract No. 1 calls for a movement of six cars for Ringling Bros. from Chicago to Baraboo, $150 for the movement, effective Jan. 20.

John O. Talbott had his wrist broken while autoing at Denver.

Ernest Haag, proprietor of the Mighty Haag Shows, will be in New York for a few days, due to arrive here Saturday.

PROTESTING HIGH LICENSES.

There was a meeting of circus owners, managers and general agents in Corry, Pa., Thursday evening before the Cole Show auction, which included representatives of most of the tent shows outside of the Ringling group. Alf T. Wheeler, the wagon show magnate, presided. The purpose of the meeting was to start some concerted action in protest against the exorbitant license charges which prevail in many places. There seems to be a growing movement among cities and towns throughout the country to "hike" the license fees.

Whether or not circus men will be able to do anything in the line of getting these charges reduced remains to be seen. Incidental to the meeting, Wm. E. Franklin, general manager of the Sells-Floto Show, remarked: "My people have forced the Ringling Brothers to pay $38,000 State taxes they tried to avoid and we have also raised the license on them to $1,000 in several towns. This license only affects shows of 40 cars or more; consequently the independents are not affected." It seems circus men have not lost the delightful art of blowing hot or cold in accordance with how their individual interests are affected.

NEW LIGHT ON CONTEST.

Discussing the much-mooted point of rights of the "Barnum head" as used by the Yankee Robinson show, an old circus man declared this week that Fred Buchanan, owner of that circus, had really grabbed the name of his show from the Ringlings. It appears that the original Yankee Robinson combined with the Ringlings many years ago, and upon his death the name passed to the possession of the Baraboo Brothers. It was permitted to expire and at that period Buchanan re-registered it.

The Yankee Robinson show will probably open its 1910 season at Des Moines April 21. It will spend three days there before going on the road.

Buchanan toured in wagons only two years ago. In the middle of a season he went on the rails and last year had accumulated a sixteen-car show. The coming season, report has it, the equipment will be increased to 22 cars.

TO STUDY AVIATION.

When the Curzon Sisters, who are now resting at their home in Indianapolis, start their season at Pittsburg, Monday, they will commence practicing aerial navigation. J. W. Curzon is now building a small bi-plane for this purpose.

Pearl Curzon has designed an aviation costume which has been placed on the market by a New York firm. Mr. Curzon will move his aeroplane winter quarters south, the cold weather having proven too severe this winter in Indianapolis.

Ernest Cook, who is running an opera house in Port Arthur, Tex., will have a two-car show in the South this season.

The "Two Bills" engagement at Madison Square Garden begins April 26. Barnum & Bailey will close the preceding Saturday night, April 23, and the "Two Bills" will take immediate possession. As usual Monday will be devoted to rehearsals and the regular opening will take place Tuesday evening.

HIP TAKES A DRINK.

Chicago, Feb. 2.

Little Hip went out for an auto trip with John J. Nash, manager of the People's, and Hip's trainer one day last week and upon returning the men in the party concluded to have a drink. Little Hip followed them in to the bar and they gave him a pint of whiskey.

After he had downed it he reached over and stole a bottle of beer from another imbiber and took it as a chaser. In spite of the fact that he is fond of intoxicants Hip never misses a performance from inebriation.

Practically the entire organization of bosses with the old Cole Bros. Show has been signed by Fred Buchanan to equip the Yankee Robinson Show for the coming season.

Sun Bros. Show, in winter quarters at Macon, Ga., will make a March start on its coming season, opening at that point and running about forty weeks. Clinton Newton will be business manager and principal newspaper man with the show. There will be no parades given by the outfit this summer.

The Mardo Trio, now in vaudeville, have signed with the Ringling Show for the coming season.

Ed C. Knupp, who was general agent of the Cole Show, will be the adjuster for the Hagenbeck-Wallace Show this season.

Geo. Stumpf, who was reported to be engaged for the Forepaugh-Sells Show, will stay with the Sells-Floto people for another season.

Chas. Zelno, an old-time circus attache, was in New York early this week on his way to Florida to finish the winter season.

Thos. L. Evans, treasurer for many seasons with the Forepaugh-Sells Show, and latterly with Buffalo Bill's Wild West and the "Two Bills" Show, will possibly not be on the road next season. He is spending the winter at his home in Newark.

Col. B. E. Wallace is reported to have picked up a menage horse of which much is expected next season. The animal has never been seen with a circus and Wallace bought it at Huntington, Ind.

John Hickey has been re-engaged as superintendent of lights with Norris & Rowe and is now at winter quarters. Mrs. Maud Earl and their daughter Hazel are there also. Maud Earl will do a contortion ladder act and she and her daughter will work in the concert.

Louis E. Plamondin is spending the winter at Topeka, Kan., his home. He will be with Hagenbeck-Wallace again next season doing his revolving ladder-act and working with The Delno Troupe.

James F. Graham, general press representative for Pain at Brighton Beach, L. I., and who arranged many of the spectacles shown there, died Monday morning at his home in Brooklyn after a short illness. He was born in England.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Polo Teams, American.
Mamie Fenton, American.
Balloon Girl, American.
Great Howard, Hammerstein's.
Weber Family, Hammerstein's.
Emmett Corrigan and Co., Colonial.
Phil Staats, Fifth Avenue.
Clara Mae Hammer, Fulton.
Alf. K. Hall, Fulton.

NEW ACTS OF THE WEEK

Gertrude Hoffmann.
Review.
58 Mins.; Full Stage.
Alhambra.

Gertrude Hoffmann in "Gertrude Hoffmann's New Review" will prove an eye-opener to the favored few who have successfully produced for vaudeville. In the matter of production Miss Hoffmann has gone them all not one but a hundred better and has placed together by far the most elaborate offering that has ever been shown in the varieties. Besides the several costly scenic effects, Miss Hoffmann is carrying no less than twenty people who appear in the act, an executive staff and extra musicians whose aid to the regular orchestra cannot be over-estimated. The act proper has been built on the idea of imitations, but it is not as a mimic that Miss Hoffmann gains her strength nor is it the trading upon other people's material. It is Miss Hoffmann's idea of burlesque and travesty that makes her success. This travesty strain seems to be a sixth sense with the artiste; it asserts itself in every move she makes. Anyone with the smallest sense of humor cannot miss the delightfully funny points. She goes from delicate satire to the wide-open pure burlesque and everything receives the same skillful handling. The act is divided into twelve distinct parts. Opening with "It Isn't That Way Any More," showing how George Cohan, Eddie Foy and Ethel Barrymore used to play and how they do it now. This is done in "one" and gives the act a very fast start. A Tanguay imitation follows, which might be dropped. This is followed by a short Ruth St. Denis bit, with an elaborate setting, introducing what the program calls a Royal Cingale Troupe who amuse with their native music and dancing. Twelve girls are also employed. Anna Held followed in a wonderful dress creation. The Beautiful Blue Danube, introducing Isadora Duncan and Twelve Nymphs, replaced Anna and proved one of the biggest moments of the offering. The setting and the dancing of the girls is pretty. Miss Hoffmann, who can dance, showed to advantage in the number. Harry Lauder followed and might be placed with the Tanguay thing. An extremely laughable burlesque on Valeska Suratt's "Belle of the Boulevards" chased Lauder from the mind. The dance performed by Miss Hoffmann and a tall, lanky fellow, a sort of a Jimmy Russell, was ludicrous in the extreme. Miss Hoffmann's gown, which allowed of her taking a step only about six inches long, helped bring the laughs. A quick change made on the stage to Alice Lloyd brought the twelve girls on in bathing suits and they used Alice's mirror song with capital effect. Harry Watson with the trombone followed and then the big laugh of the piece, a burlesque on Annette Kellermann. Miss Hoffmann appeared in a grotesque make-up and did her dives with two wires attached to her. Nothing funnier has been seen than Miss Hoffmann's appearance being dragged back to the springboard after a ducking. More fun was caused by the girls' timid approach and final jump into the tank, which ended by them going down a toboggan slide placed opposite the springboard.

Miss Hoffmann appeared once more, finishing with Eddie Leonard, changing to blackface in a trice. Miss Hoffmann has without doubt given vaudeville the greatest act in all respects that it has known and it is just a question as to whether she will be able to stand the strain going through it twice a day. *Dash.*

"Dinkelspiel's Christmas."
22 Mins.; Full Stage.
Colonial.

Jos. Hart's name attached to the Dinkelspiel act carried the idea of a musical offering, but such is not the case. The act is a comedy sketch pure and simple. George V. Hobart wrote the piece, which was first produced at a Gambol of the Lambs. He has handed vaudeville something different in the comedy sketch line. Mr. and Mrs. Dinkelspiel are awaiting the home-coming of their son Louie, who, being a traveling salesman, has not been home in two years. The old couple look forward with much pleasure to the boy's return to wed Lena, his old sweetheart. They are so certain of this that the old man, as a pleasant surprise, has already procured the marriage license (through politics, he says). A dapper little Frenchman enters and excitedly proclaims he has been accepted for the until-death-us-do-part handicap by the best little girl in the world. Enters Louie with the finest little chorus girl wife on record. Louie is a bit shy on stacking the old folks up against his newly acquired better half, although they have been married a year and a half and have something besides a certificate to show for it. Little wifey becomes peeved because Louie is getting cold feet and does a getaway to the baby. The folks then come upon Louie and show that he is welcomed back to the old home. They talk about everything until they hit it up for Lena, and the old man finally spills the whole thing by handing Louie the marriage certificate. Of course, Louie has to fess up here, and the blow is a stiff one to the elder Dinks. What a dirty trick to do a nice German girl, they say. The Frenchman is very attentive here, and indicates that Lena is his bride to be. This makes it pretty soft for Louie, and chorus wifey comes in with triumph. The parents are not prone to forgiving, but they cannot stand pat with the kid in the limelight, and everything is forgiven. A pretty Christmas tree is lit up in honor of the latest Dinkelspiel. The act contains a great many bright lines. The opening is a bit too talkey and the act should be livened up by cutting the early dialog. It is a good comedy act for any bill. *Dash.*

Lionel Barrymore, Phyllis Rankin and McKee Rankin.
"The Jail Bird" (Dramatic Sketch).
21 Mins.; Full Stage (Parlor).
Hammerstein's.

An unusually large audience Monday may have attested to the wisdom of William Hammerstein in booking this "name" attraction, but if the patrons came to find entertainment in witnessing the dramatic players they were sadly disappointed. Mr. Barrymore in certain roles is a brilliant actor of polished art. In "The Jail Bird" he is lost in a hopeless morass of stagey talk and utterly false theatricals. The sketch is not interesting for a minute, has not a spark of action and the situation it laboriously builds up would scarcely be worth a newspaper paragraph, even if it could by any possibility occur in real life. To which various indictments might be added the inconceivable folly of giving all the "fat" of the sketch to McKee Rankin and relegating Mr. Barrymore, the bright, particular star of the occasion, mind you, to a wooden role. Half the time Mr. Barrymore was sitting disconsolately in his chair and trying to look at ease while Mr. Rankin droned on and on everlastingly with a story that had no beginning and no end and wasn't worth while in the middle. A part of equal force was foisted upon Miss Rankin. She was very busy sitting still and listening and of no more dramatic value than the chair she occupied. At the finish she had a few emotional lines to speak, but who can sit in frozen silence for eight minutes and then at the dictates of a playwright (who is nameless on the program for good and sufficient reasons), leap as it were, into emotional frenzy? There is a long, involved story attached to the sketch, which it is scarcely necessary to touch upon. If the sketch plays another week in vaudeville it will be some manager's fault as it was William Hammerstein's misfortune. *Rush.*

The Oriental Rose.
Singing, Dancing and "Posturing."
12 Mins.; Full Stage (Interior).
New York Roof.

In this case "a rose by any other name" would be equally bad—if not worse. The young woman, who has been featured a-top the New York Theatre for several weeks, is so bad a dancer and so wretched an amateur that she is a big comedy act. The rising curtain discloses her reclining on a Turkish divan, smoking a cigarette. She rises as the lone piano-player does the best she can with Oriental music, and proceeds to go through a series of the most grotesque and ridiculous "Salome" contortions, at the same time singing a ballad. The girl is a tall, slim young person with a very fair average of good looks and has a voice of really excellent quality. What she is doing in this foolish travesty is not easy to understand. She would be much more in line for advancement with a small part in a musical comedy or vaudeville "girl" act. In her present act she will reap the questionable rewards of a reputation as a second edition of "The Cherry Sisters." *Rush.*

Violet Allen and Co. (2)
"Keeping an Appointment" (Comedy Sketch).
20 Mins.; One.
Fifth Ave., Jan. 30.

There are several clever and novel ideas in working out this skit, and it constitutes a decidedly refreshing and desirable addition to vaudeville. At the outset a drop in one represents the interior of a room in an apartment house. The young husband enters to explain that the landlord has compelled him to move into and out of several flats in the building, until, finally, he hopes that he is settled in the right one. During this brief speech the apartment hallboy and a furniture mover bring in piece by piece several articles of furniture, keeping it up until "one" has its window hung with lace curtains and has enough furniture in sight to represent a well furnished bedroom. Enter Miss Allen who, as the wife, starts a lively fuss with the husband as a comedy interlude. The fact develops, during the action, that they are professionals and have an engagement to play a club that night. Their dress clothes are sent out to be pressed, but when it comes time to get them back the cleaner's shop has closed. The wife devises a scheme to outfit the couple with improvised evening clothes and to this end the pair appropriate the lace curtains, drapes and other articles in the place, and when they have finished present a very acceptable appearance. While the work of perfecting the makeshift costumes is going on word comes that the landlord has made another mistake and must move the couple to still another floor. The hall-boy and furniture mover reappear and finish the work of carrying off the furniture by the time the couple are ready to start for their club engagement. They close with a topical song, illustrating how various celebrities use a cane in walking. In the body of the act Miss Allen contributes two verses of a song which introduces clever dance imitations of Geo. M. Cohan and Bert Williams. The young man who plays the role of the husband is an exceedingly clever chap and his name deserves a place beside Miss Allen's in the billing. Both principals work with a snap and dash which leave no dull intervals in the skit and their success was complete. *Walt.*

Imperial Comedy Trio.
Comedy Sketch.
15 Mins.; Two (Close in One).
Lincoln Square.

Opening in a dressing room scene a rehearsal of a couple of songs is logically brought about. The three men are playing their act for the first time, and the comedy results are brought about by differences of opinion as to what is wrong with their work. The manager of the house has told them that their night performance must be an improvement over the matinee or they will be closed. They make up for their act, one as a Dutchman, another in black-face and the third as the straight man. Their turn is called and they go off stage to close their act in "one." The singing voices blend well, although none of the men ranks as an exceptional vocalist. The act is well planned and pleases. *Walt.*

Ann Crewe and Co. (2)
"My Lady Raffles" (Dramatic Sketch).
20 Min.; Full Stage (Interior).
Fifth Ave., Jan. 30.

Miss Crewe has written an interesting, if largely improbable, sketch. A man whose wife has deserted him five years before because, at a masque ball, she had discovered his propensities for intrigue, is disclosed in his apartments, just returned from still another masque ball. He soliloquizes sufficiently to make this explanation, refuses an invitation by telephone to go out with some male companions to finish the night and after examining some Christmas purchases he has made (including a dress he has bought for his sister) he falls asleep before the fireplace. Awakened by a noise he discovered a masked prowler in the room. Donning his own mask he confronts his visitor, revolver in hand, turns up the lights and discovers, through the voice and figure, that his visitor is a woman. Subsequent dialog develops the fact that the woman is a thief of much cleverness, for she has, while dancing with him at the masque ball, captured his watch and connected with his diamond cuff-links. Believing that he would spend the night at his club she has come to his apartment to get the large "sparkler" which he wears in his shirt front. "Lady Raffles" takes it for granted that the clubman would come home to leave the diamond stud where she could get it; in any event she took chances on picking up enough loose plunder to make the visit worth while. During the parley and by-play the man passes off as a Pinkerton on duty to guard the jewels; the woman believing, in spite of this assertion, that he too is a burglar whom she has surprised at work. Finally getting possession of the woman's revolver, he makes her change her evening clothes for the dress he has purchased for his sister. Gun in hand, while the lights are low, he compels her to make the switch and then discovers that he wants a kiss. She holds him at a distance until, by strategy, he kisses her tearing off her mask at the same time. Lo, and behold! It is his own wife. Coincidently he removes his own mask. When the couple are disclosed to each other, there is some heavy acting. The fact that a child has been born is made known and the man consents to see that it is cared for. He acts as any man probably would under the unusual circumstances, bids the wife go her way after she has won a home for the child. Husband calls the wife back, tells her he is all to be blamed and they kiss and make up in time for the curtain. As entertainment it is made possible only through the effect of skilful acting on the part of Harry Gibbs, who plays the husband, and some of the work of Miss Crewe.

Walt.

Arlington and Helston.
Songs and Dances.
12 Mins.; Full Stage.
Majestic.

Neat dressing, frequent changes and an ability to come through with some good and lively jig and reel steps gives this act a snap and dash which adds greatly to its effectiveness. The man is a particularly good eccentric dancer, and the pair have a lively finish which sends the duo away with a good average. *Walt.*

Denman Thompson and Co. (4).
"Joshua Whitcomb."
20 Mins.; One (10); Full Stage (10).
Fifth Avenue.

Denman Thompson needs no introduction to theatre-goers or artists in any part of this country. "The Old Homestead" is familiar to everybody of this generation. The character of the lovable old farmer he, of course, brings into vaudeville is a vehicle which he chooses to call "Joshua Whitcomb," which was his earliest prominent effort. The act opens in "one," a street scene, the "house drop" being used. Thompson as the old farmer meets with several types familiar in the lower portions of New York, although any other city would have done as well. There is bright talk and plenty to laugh at in the first ten minutes of the piece. Joshua becomes interested in a little girl who is selling papers. The girl tells of her troubles and the old man goes home with her to a squalid attic room, in which the mother of the child is dying. The mother dies while the farmer is with her, he giving the woman his word to look after the little one after her death. As the old man and the girl kneel in prayer by the death bed in comes the step-father drunk. Joshua takes him in hand throws him through a window and resumes his prayer to a slow curtain. There is a fourth character, a newsboy. The sketch is well put on and very well acted. Nothing need be said of Mr. Thompson's work; he is the big-hearted farmer. The supporting cast is very good, the little girl having the lion's share of the work and carrying off the honors, next to the star. *Dash.*

"Maids and Middies."
17 Mins.; Full Stage.
Hudson, Union Hill, N. J.

Edward E. Pidgeon is the presenter of a new mixed octet that afford very pleasing, clean entertainment. The offering opens in "one." The deck of a ship is shown on a well-painted drop and the act starts with three midshipmen and the captain singing a very good number of the light opera type. The three midshipmen are anxious for a lark on shore. In order to get the captain to join the party they have to give their word that there shall be no skirts mixed up in the frolic. The quartet then repair to the garden of the Army and Navy Club. The scene here shifts to the full stage and very pretty Japanesy setting is shown. The men gathered around a table each ordering tea. The tea is served by four dainty Japanese maids, who figure in a pretty, quiet number with the male quartet. The next drink ordered is beer, and this is served by four German girls and another number goes with the beer. In this way the girls are introduced in several different costumes. A little comedy is introduced through the old captain's effort to keep out of the clutches of the girls, but he finally falls harder than any of the younger officers. The costumes of the girls are all pretty, and the numbers are pleasing. The music has an unfamiliar ring. This is Edward Pigeon's maiden effort as a producer, and it is to be hoped that he will not stop here. "Maids and Middies" was not a "knockout" at Union Hill, but did very nicely. The act would do a hundred per cent. better in any New York house. *Dash.*

J. C. Mack and Co. (1).
"A House Warming" (Comedy Sketch).
18 Mins.; Full Stage (Interior).
Majestic.

Carroll Fleming is the author of a sketch which employs J. C. Mack and a clever and attractive woman. Why she is not named in the billing of the players is a mystery, for she has Mack backed off the boards as an artist. She has good looks, a splendid grasp of farce and reads her part delightfully. The sketch is one of those "I'll humor him" arrangements where each player thinks the other has gone daft. The comedy in the lines results from the arrival of a doctor when a piano tuner is expected, and again when a rich relative presents himself ahead of the expected time. Both are mistaken for somebody else. Mack "doubles" both the male characters, and if he could play farce with the same degree of proficiency he displays in the matter of make-up and disguise, there would be twice as many laughs resulting. As it is, he does not match up to the woman who plays opposite, and consequently the full value of the excellent sketch is not secured.

Walt.

Bixley and Fink.
"The Hobo and the Hebrew."
16 Mins.; One.
Greenpoint.

Bixley and Fink are making their bow to vaudeville as a team. The men are both well known in burlesque. They were with Miner's "Americans" earlier in the season, practically holding that show together. The pair will have no trouble getting away in vaudeville for each is possessed of sufficient talent and versatility to frame up an offering with action and comedy galore. In their present frame-up the comedians are depending in a great measure on their singing voices, and it may be said with safety that two better sets of "pipes" in a comedy act would be hard to find. Bixley sticks to his high-class tramp character, and Fink is the starved-looking Hebrew. Beside the singing, which consists for the most part of burlesque grand opera, the pair have a short line of bright, snappy talk that is extremely funny, made more so by the double comedy manner of handling. A dance in the middle of the specialty is just a bit too short. The men show ability in the line and the stepping might be extended. They will stand as it is for the best time, and should pull to the front among the comedy acts in "one."

Dash.

Adeline Francis.
Songs.
12 Mins.; One.
Union Square.

An Irish song is used to open, and then Miss Francis goes into a couple of ditties, slightly spiced, and all well rendered. She has a nice appearance and a good, wholesome singing voice, enunciates with much distinctness and gets her specialty across in commendable fashion. Her work pleased the Union Square audiences immensely and she should have little trouble to keep going.

Walt.

Cordua and Maude.
Hand Balancers.
12 Mins.; Full Stage.
American.

Conspicuous cleverness marks the displays of hand-balancing by Cordua and a pretty face and stunning curves make Maude a delight to behold. While her mission is mostly as an assistant, Maude adorns the act to such a marked degree that the spectator rates her as equally important with the skill and grace Cordua contributes. Two wires, stretched parallel, recalling the paraphernalia of wire walkers, are used in opening the act. Cordua balances himself in a hand-stand at the butts of four billiard cues, the tips of which rest upon the wires. Later he makes the same stand on a brace of army guns, the bayonets of which are attached to metal prongs which rest upon the wires. He makes hand-stands on parallels which surmount the platforms at both ends of the wires and gives other displays of strength and adroitness in his special line of work. For a finish he mounts a rigging upon which he balances in a hand-stand while supporting, with teeth hold only, a bicycle upon which Maude is seated while she makes the wheels go 'round. Placed to open the show, the act was practically wasted; a most fortunate circumstance, for it is worthy of a showing where its many excellent points can be appreciated by the greatest number. *Walt.*

Delila.
Posture Dances.
10 Mins.; Full Stage.
Circle.

The young woman is discovered upon a raised platform, the stage being otherwise bare. She begins with a number of postures, worked under a spot light. Then, descending to the stage, she starts a series of glides, bends, twists, curves and "dances" which display suppleness and grace, delightful to behold. The closest bending is accomplished with apparent ease. At one point she goes to her knees and then falls backwards upon the stage, every part of her body to the back of her head being flat upon the boards. From this posture she rises to her feet, without touching her hands to the floor. There are other examples of skill, and the act is strong in a "sight" way, for Delila is a pretty girl and knows what she is about. Her act was warmly applauded. *Walt.*

Rastus and Harrison.
Singing and Dancing.
14 Mins.; One.
New York Roof.

Rastus and Harrison (colored) are a new combination. Rastus has worked about the metropolitan theatres before, either singly or with another partner. The woman of the present team does not do much, but handles her light labors neatly. The feature is the dancing of Rastus. He takes high rank as a stepper, both in straight and eccentric work. The woman opens with an agreeable, light "rag" song. Rastus follows with an eight-minute routine of dancing and the pair finish with another series of stepping. Rastus' hard shoe dancing moved the New York audience to applause for the first time in the evening and the pair finished strong. *Rush.*

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FILM MEN IN CONVENTION TALK MUCH AND DO LITTLE

The Film Service Association of Patents Co. Licensees Convene at Imperial Hotel While the Executive Committee of the Independente Meet Under the Same Roof.

"Bill" Swanson, the genial apostle of "independence" or any other method of making a dollar out of the film business, was the biggest man in moving picturedom Friday, Saturday and Sunday of last week (Jan. 28-30) when, at the Imperial Hotel, New York, there assembled the host of rental agents, licensed under the Edison-Biograph combination.

It was the fifth annual convention of the Film Service Association, a social organisation which the Patents Co. does not officially recognise.

Swanson was at the Imperial in attendance upon the meeting of the Executive Committee of the National Independent Moving Picture Alliance. Although holding a position of great prominence with "the enemy," Bill was dined, wined and cigared by his old companions in the Alliance to such extent that he paid little attention to the Executive Committee which claimed him as its own. He was hauled bodily into the banquet hall of the "organisation members," toasted and glorified in several speeches and was in all particulars the hero of the hour.

Perfectly impartial witnesses to the pleasant scenes and incidents seemed to be under the impression that there was some ulterior motive at the base of the demonstration. Swanson, be it remembered, was authorized by the Alliance as its traveling commissioner at the recent annual meeting, and it is hinted that his activities in spreading the gospel of independence has caused a feeling of nervousness to spread over the general system of the licensed clan.

Visions of customers being lost, rates being cut in the scramble for a living chance at the exhibitor's business and other results of Swanson's work, may possibly result in his again being folded to the paternal breast of the Patents Co. and the fraternal membership in the Alliance.

The banquet and the Swanson side light were the most interesting outcome of the F. S. A. meeting. Officers for the ensuing year were chosen. A. J. Gillingham, of Grand Rapids, was elected president; Wm. Steiner, New York, vice-president; Robert Leibler, Indianapolis, treasurer; Herbert Miles, New York, secretary; Frank J. Howard, Boston; Percy L. Waters, New York, and Richard A. Rowland, members of the executive committee. This list embraces all the officers who served last year, save in the case of Percy Waters, who was elected to the executive committee in place of Wm. Fox, the New York renter and exhibitor.

There were some long sessions of talk. The interests of the film renters were thoroughly canvassed and when any especially knotty subject came up the buck was passed to the Patents Co., which is sure to make everything right.

Some of the members of the Alliance thought the Edison-Biograph folks ought to collect their bad debts and make customers now operating under the $2 benefits which the Patents Co. affords, pay their bills promptly; but some of the more level headed members of the social organization thought it was almost too much to ask of the parent company.

The subject of credits, the past, present and future of the renting and exhibiting field and other topics were discussed more as an alibi for the meeting being held than in any hope of accomplishing anything. The banquet, Saturday night, was held in the main cafe of the hotel. Vaudeville and moving pictures (licensed) constituted the entertainment.

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The Executive Committee of the Independent Alliance was in session Saturday afternoon and evening. J. J. Murdock, I. C. Oes, A. Kessel, J. W. Morgan and Wm. H. Swanson were in attendance. J. J. Murdock presented his resignation, which was accepted and the collection of funds was authorized for the purpose of presenting him with a loving cup. His successor was not decided upon at the meeting. Business details of minor importance occupied the attention of the committee until well into Sunday morning.

A uniform scale of 10 cents per foot was adopted as the price of independent films. American manufacturers agreeing to furnish fifty posters of each reel. Standing orders for American goods will hereafter be given on a two weeks' cancellation basis and three weeks for foreign products. Some new members were admitted to the Alliance and some fines for bad behavior were imposed upon some of the careless members. The importance of the meeting was not overwhelming.

PICTURES WITH LIGHTS UP.

Lou Wittman, manager of the Star, Hamilton, O., has conducted experiments in running moving pictures with all the house lights turned on, and has found that the plan works successfully.

He now gives performances with the lights throughout the auditorium running full blast. He advances economy as the reason for picture theatres being dark while the films are being shown. He also claims that darkness is no advantage when the operator has good films, a good machine and plenty of electric current.

SOME INNOVATIONS.

St. Louis, Feb. 2.

The Novelty, which has been erected by O. T. Crawford on Easton Avenue, near Grand, to open in a few days, will be the first theatre in town to have a roof garden; the first local vaudeville and moving picture house to be built of fire-proof construction, the first to introduce a woman's orchestra and the only theatre in town open on all four sides. The roof garden will seat 900 and the theatre 750 persons.

BULL FIGHT FILMS CHANGE HANDS.

What circus men who know of the fate which befell W. C. Thompson's venture as a moving picture magnate has caused them to chidingly dub the bull-fight pictures which he controlled up to a month ago as "Thompson's Folly."

It will be recalled that when Miller Bros.' "101 Ranch" Wild West made its trip through Mexico late in the Autumn of 1908 there was a fight between a man and a bull at Mexico City. W. C. Thompson, who was then and still is the "story man" with the Wild West, engaged Pathe Freres' Mexican branch to make a negative for moving pictures. Having been unable to make a success of the exhibition, Thompson has sold the negative to the Pathe people and withdrawn from the picture game. He will stick to publicity for "101 Ranch" hereafter.

PARIS FLOOD PICTURES.

Through the enterprise of Arthur Whyte we are likely to have some moving pictures of the floods in Paris before the waters of the Seine have fully receded to their natural bed. Camera men were dispatched, it is said, from this country as soon as the magnitude of the overflow was indicated in the press dispatches. It is promised that the films of the flooded districts will be ready to release during the week starting Feb. 14. The first people to return to America from the flooded city arrived in New York Jan. 31. If the moving picture men made as good time in going across they must have reached the scene in time to have their negatives here by next week.

A LEAK SOMEWHERE.

The Biograph-Edison combination does not seem to be so very close, for combination films are getting into the independent service continually. Perhaps the most important picture establishment in New York is the New York Roof, recently devoted to that form of entertainment by Walter Rosenberg.

Last week the show, which is supplied by an Independent exchange included, beside the releases of the Bison Co. (New York Motion Picture Co.), a number of the best films of the Motion Picture Patents Co.'s licensees. Among the "licensed" films were "Wheat," a prize subject of the Biograph Co. and Severin in "Circumstantial Evidence" (a Pathe release called "Incriminating Evidence").

Throughout the evening there was every evidence to those who have followed the film trade that there are plenty of "leaks" in the so-called "water-tight" trade agreement of the Patents Co.

ROYALTY IN PICTURES.

The latest moving pictures, taken by command of Emperor William, have been ordered "released" for public exhibition in Germany. The object is to show Germans how the Crown Prince of the German ruling house looks when togged out in battle array.

The future Emperor is shown leading a charge across the parade ground. After the charge he is seen instructing his officers in the art of handling cannons, and is seen to place a shell in the breech with his own hands. He is in full field uniform and equipment.

FILM REVIEWS.

"The Last Deal" (Biograph).

There is a rule in the construction of dramas that the person who fails from grace must pay some adequate penalty in mental or moral anguish. This rule is violated in "The Last Deal." To be sure the character who breaks the social rule suffers momentary discomfiture, and at the finish indicates that he had made a fine resolution, but the spectator has no special reason to believe that his resolution is to be permanent. The opening shows a young man, in the employ of a broker, who has stolen funds in order to gamble. The firm orders that his books be examined. Exposure stares him in the face, but a compassionate employer agrees to give him a day or two to make his peculations good. He returns home, explains the circumstances to his wife and she gives him her diamonds to sell. The proceeds are insufficient to meet the debts. He accordingly returns to a gambling room to make up the difference. Meanwhile the wife's brother, a western gambler, returns. She explains the situation. The brother has not enough funds to meet the emergency and goes to the same gaming house to make up the deficit. He sits in the same poker game with the husband, neither knowing the other, and gets the most startling run of hands, including straight flushes and four aces. The husband returns home "broke" and proceeds to go through all the horrors preliminary to committing suicide. Wife does a whole lot of agonizing pantomime, but just as the husband is about to pull the trigger, brother comes in with all the money he had won in that phoney poker game and delivers it to hubby to settle his debts. Hubby makes good to his employer and is very properly "fired," and a final scene shows him in the way of being very happy thereafter, although he has transgressed against all the rules of honesty and common decency. It can't be done even in real life (which is much easier in its balances of crime and punishment than dramatic rules), and the fun is all askew in its morality.

RUSH.

"The Girl and the Judge" (Vitagraph).

The plot of this film is worked out along novel lines. The father of a girl whom two men are trying to win is shot with an old-fashioned revolver and suspicion points to one of the suitors. The other is the judge before whom the suspect is brought to trial and ultimately convicted of murder. During the trial the judge knows all the time that the prisoner is innocent; but convicts him in the hope that with his rival out of the way he will win the hand of the girl he covets. After the prisoner has been sentenced and later pardoned by the Governor (through the intercession of the judge) the girl chooses the judge as her life companion, discarding the suitor who has just been liberated. The death of the old man is shown to be purely accidental. He is seated on a couch with the muzzle of an old-fashioned revolver, fully loaded, pointed at his breast. He is reading a paper. There is a flash of smoke and the old man falls dead. Investigation on the part of the judge proves that a microscope which is standing near the gun has concentrated the rays of the sun so effectively that the heat ignites the charge and sends home the fatal bullet. The judge's experiments, as pictured, are interesting and make the film a novelty of uncommon worth.

WALT.

"Marble Quarrying in Tennessee" (Lubin).

Here is an excellent "industrial." It shows in detail the process of taking marble out of the earth and delivering it in commercial form to architects and builders, who dispose of it in the finished product, glazed, shaped and rounded for use as trimmings, steps and house frontings. In the manufacturing process there is shown the powerful drills that pry the stone from its place, the huge derricks that lift it into the upper air from the quarries, its manipulation into artistic shapes for "capitals" by intricate pneumatic and hydraulic machinery and its cutting into thin sheets by a curious machine which does the work in remarkably short time. As an insight into the realm of what has been aptly called the "romances of industry," the picture is of the highest interest.

RUSH.

"The Flirto-Maniac" (Lubin).

A rather fair comic is here presented, except that the ancient device of the "chase" is employed for laughs. However, at the base of the film there is a really funny, although old, comedy scheme. A madman escapes from an asylum for the insane. His particular obsession is lovemaking. Once at large he tries to flirt with all the pretty girls he meets on the street. A newspaper publishes the story of the love-mad man, together with the fact that he is a millionaire, and all the unsightly old maids in town go out in search of him. This brings about a convention of ugliness in a public park, where the madman is supposed to be loitering. The old maids discover him and at the finish of a chase he flees back to the kindly protection of the asylum, while the disappointed spinsters howl about the gates.

RUSH.

"The Devil, The Servant and the Man" (Selig).

In "The Devil, the Servant and the Man" a vaudeville act (certainly in so far as the name is concerned, and probably the material also) has been taken for a "subject." It is capitally acted and, dramatically, well constructed. At the beginning there are shown a young married couple, the husband being very much bored by the attentiveness of the wife. This point is splendidly carried out in pantomime, although so delicate a factor might easily have been permitted to escape. He goes about drinking and carousing and neglects his home duties. One night he and a party of hilarious companions witness a performance of "The Devil," afterward holding a social session at a "flash" cafe. The next night with a woman companion (not his wife) he sees "The Servant in the House." This evening also winds up in the early hours at a cafe. Returning home, very

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H. T. McConnell.
"President of the Thirteen Club."
23 Mins.; One.
Hudson, Union Hill, N. J.

H. T. McConnell bills himself as "President of the Thirteen Club." However, he has a good idea, which, if properly worked out, should land him right. He opens with six minutes of monolog, finishing with a song. He returns to the stage after the bit and starts another song. When about half finished with the verse, a boy comes down the aisle selling song books and calling his wares aloud in a good strong voice. This appears to disconcert McConnell and incidently does surprise the audience. The boy and McConnell get into an argument, the boy continuing to yell the name of the songs as the argument waxes warmer. Just when the discussion is at its height a "plant" in the orchestra jumps up and goes after the song boy, stating that he paid his money to get in and proposes to let the man go on with his monolog. McConnell thanks him and then invites the songbook boy upon the stage to finish the act. The boy accepts the invitation and proceeds to sing a ballad in a light tenor voice. This brings an encore, and when the pair return McConnell coaxes his champion upon the stage, and the act finishes as a trio with burlesque comic opera. The idea is there. What it needs is working out. The first six minutes should be cut altogether or in half at least, bringing the specialty right down to the meat. McConnell should also clean up on his dressing. His appearance is not what it should be. Skillful handling of the present idea should gain the act a good vaudeville standing.
Dash.

Marvin Bros. (2).
Acrobatic.
11 Mins.; Full Stage.
New York Roof.

This act appears to be made up of one member of the former acrobatic quartet of the Melvin Brothers and a partner. The pair have worked out a routine of two-man acrobatics that is second almost to none in its cleanness of style and expert execution. The feats in hand-to-hand work are really startling, but the smoothness and ease with which they are performed robs them to some extent of their spectacular value. On the New York Roof the turn won more applause than any other during the evening. Both men are young, have good appearance and splendidly developed bodies and conduct themselves in a most attractive quiet manner. They have a clean specialty to get over, and they put it across without any "stalling" or attempts at comedy.
Rush.

Four Musical Maids.
Singers and Musicians.
15 Mins.; Full Stage.
Union Square.

A violinist and 'cello player, each with solos and contributing jointly to the accompaniments, constitute the instrumental factors in the act. Two other girls have duets and solos, rendered pleasingly. While the act cannot be said to have a distinctive degree of "class," there is good entertainment in it as now constituted, and the number gets past acceptably before frequenters of "small time" theatres.
Walt.

The Orloffs.
Comedy Bars.
12 Mins.; Full Stage.
14th Street Theatre.

The present trio form a reorganization of an old act. The new formation is rather loose in its work. There are two straight workers and a comedian. One of the straight men is a crackerjack on the bars, handling giant swings and flyaways into "doubles to the mat" in splendid style. The comedian does nothing to distinguish him from the mass of others showing the same kind of work, although he makes an average funmaker in his class. The Orloffs have a novel sort of bar rigging. There are four bars in it, but the centre two are raised four feet or so above the end horizontals, and this frame-up gives opportunity for numerous odd feats. It should be borne in mind, however, that when one of the straight men does a routine of bar work, ending in a "double," the second straight should not follow immediately with a single somersault. Such an arrangement is poor showmanship.
Rush.

Viola Faust and Ten Noisy Kids.
"School Room" Act.
20 Mins.; Full Stage.
Union Square.

This is, in numbers, a big act for small time and will serve its purpose where fares are restricted to trolley rides around New York—but railroading cannot be done at a profit. The children vary in ages and are none of them conspicuous for talents which are not developed in any public school entertainment. Miss Faust is a very buxom young lady with, naturally, the biggest voice in the bunch, and she helps materially in swelling the choruses and carrying the songs. The act need not be taken seriously by any other promoters of "school" scenes in vaudeville, for it is not likely, in its present form, to get very far away from home.
Walt.

The Winnings.
Character Sketch.
15 Mins.; Full Stage.
Union Square.

Pleasing to a mild degree, this act runs largely to songs. The man is most conspicuous in the vocal department, possessing a good voice and finishing with a "yodling" song which wins most of the applause and sends them off in good order. His German character and dialect are well sustained. The girl in the act runs through the sketch without conspicuously benefitting matters save in the duets and at the finish. The act can be rated "fair" in the smaller class.
Walt.

Honey Johnson.
Monolog.
15 Mins.; One.
American.

Considerable new material crops up between the songs which open and close Johnson's offering. Monolog occupies about half his time and he gives his points the benefit of a clear enunciation in putting the stuff across. The audience Monday night was slow at first to grasp the routine, but when he finally started the laughs they came fast enough to suit the most exacting. His closing song is along colored camp-meeting lines and won three bows at the finish
Walt.

Flying Weavers (2).
Aerial Act.
10 Mins.; Full Stage.
Circle.

The inability to get sufficient height in which to work the act had a tendency to lessen its sensational effect. The apparatus was, of necessity, suspended over the stage which, at this house, is not large enough. The woman in the act presents a striking appearance, running strongly to good looks and figure. She and her male partner perform "stunts," recalling the work of the Curzon Sisters. They use an apparatus much of the same type, and confine themselves exclusively to "teeth" work. They are first pulled up to disrobe, stripping to handsome costumes with full gymnastic tights. They are whirled in the air, the woman wearing streamers of ribbons while the man poises as Cupid with bow and arrow. Their second figure shows the woman in butterfly costume, and for a finish they have a series of twists which brings the act to a sensational close. They have a perfect mastery of their work and give a striking exhibition.
Walt.

Keystone Quartet.
Songs.
12 Mins.; One.
Fifth Ave., Jan. 30.

Rather short on voice and not very long on appearance these four young men are not apt to carve a very deep notch in vaudeville. One attempt at "comedy" is made by the fat man who runs on with his cheeks "jiggling," and makes a remark about his shirt being a propos. Nobody laughed and the humorist quit. The quartet harmonize to beat the band and when they hit upon a real good "barber shopper" they hold it long and lovingly. The real funny stunt, obviously not so intended, was pulled when the fat man sang a ditty under a red "spot."
Walt.

Mabel Carew.
Songs and Recitation.
15 Mins.; One.
Majestic.

Miss Carew has worked out a very entertaining single act, the feature being a "race" recitation while a moving picture of the contest is thrown upon the screen. The film shows the horses in a close contest, and the recitation is timed to match the exciting finish to a nicety. Two songs are put across in good shape previous to the "jockey number," good wardrobe being a distinctive feature of the earlier moments of the specialty. A special drop in "two" is used to introduce the recitation and Miss Carew appears in a jockey suit to add to the realism. The act pleased.
Walt.

Fern and Mack.
Comedians.
15 Mins,; One.
Lincoln Square.

Both men effect grotesque make-up, of the hideous sort which matches the comedy ideas of so many who would thus gain laughs. Their comedy methods do more to tickle the risibles than does their grimy make-up and shiftless manner of dress. They have some new stuff and get their material across cleverly enough to let them pass muster in a certain class. But they will never be a "riot." *Walt.*

Marriott Twins and Co. (3).
Athletic Act.
15 Mins.; Full Stage.
Union Square.

The twins, another male principal and a comely woman are the leaders in activity. Two colored assistants take part at times. One of the men makes fair progress with clowning. Two carts, with a pony harnessed to them, are used during the act. The entrance is made in one of the vehicles. There is so much material and so many "stunts" in the routine that a clear description of the act is difficult to accomplish. The chief feature of the work is spinning full-sized practical bicycles after the manner some jugglers employ in twirling objects around their hands. A bicycle is twirled in this fashion on one finger; again with one hand and both hands. There is a routine of good tumbling, some hand stands and carrying feats, and for a finish one of the men mounts to the top of a cart, and lifts and holds by a long bar across his neck and shoulders, two of the troupe who ride bicycles, spinning in the air. There is a great amount of paraphernalia employed, the act is exceedingly showy and is big enough and well enough done to constitute a pretty big feature in small time resorts or a fine act in the better houses.
Walt.

Martin and Francis.
"Sister" Act.
10 Mins.; One.
Hammerstein's.

Two very cute "kids" make up the team, the childishness of their voices being seemingly more real than affected. They open with a "baby" song being dressed in the short skirts of lawn. A change is made to pajamas and the number is something like Field's "Seein' Things at Night." A Dutch song and wooden shoe dance closed. The girls make a pretty, light number, but they seemed out of place at the Victoria. Before a less worldly wise audience they should be very well liked, particularly if they brightened up their dressing. It is rather shabby now.
Rush.

Mora and Richards.
Singers.
12 Mins.; One.
Circle.

The man has an excellent voice and the woman sings fairly well. There is little strength to her tones, but she makes a brave attempt at a few extremely high notes to cover her vocal shortcomings in other particulars. Each has a solo, and in "Funny Face" both contribute to the real strength of the number. While the woman dresses in a flashy manner the gown she wears is not becoming, and a change of wardrobe would make a vast improvement.
Walt.

Davis and Mitnick.
Singing and Piano Playing.
15 Mins.; Full Stage.

The young man who plays the piano and sings has much the best of it in point of merit. His partner has a fair voice, but lacks in style to put his stuff across. Each has a solo, and in the start and finish of the act both join the choruses. This is one of those acts which looks as though it would not progress far from where it is.
Walt.

(Continued on page 35.)

"MORNING, NOON AND NIGHT."

"Morning, Noon and Night" is a burlesque show with one principal woman and that tells the tale of its weakness right off the reel. There is much that is good in the show, but the real meat is lost through the lack of principal women. Sixteen chorus girls are carried, and they are far ahead of the sad outfits that have been showing up at the Eighth Avenue with almost unfailing regularity. The program does not say who put on the numbers or trained the chorister, but whoever did has something coming for the latter job. The chorus is a smooth working machine, going through their various duties in a lively business like fashion and looking good at all times. The costumes are up to the standard, but do not get beyond that stage. The way in which the girls get them on and carry them makes them look doubly effective. The show is not strong in numbers, which was to be expected, as there is only one woman to lead them. The few that were forthcoming did nicely, although nothing new or novel was shown, and most of the selections were very badly chosen. The best of the lot was the "Bambooland." It gave the chorus a chance to get busy and they showed plenty of life and ginger, putting the number over to repeated encores "The Drummer in the Band," lead by one of the men also came across to a bit of enthusiasm. Both these showed in the burlesque. None of the other numbers got very far, although the girls did their best. The light effects dampened one or two of the numbers. Why burlesque producers will insist upon darkening the stage and bringing the girls on in the dim light is an unsolved mystery. The pieces are of the usual sort. Besides the opening piece and the burlesque, a morning rehearsal in a vaudeville house is given, and also a mushy bit called "New Year's Eve at the Club." The two together are called the second act, the program calling the whole show a Musical Farce in three acts. The two bits mentioned have been seen in burlesque before. Another show on the western wheel is doing the "Rehearsal" word for word. Doing it much better and getting a great deal more out of it. It seems a bit queer for two shows on the same wheel to be playing the same piece. It is well known that burlesque producers have been in a quandary for ideas, but it didn't seem as though it would come to this. It is not badly done in this case, however, and much of the best comedy in the show is stationed in the rehearsal. "The Night at the Club" affair doesn't seem right. A good fellow is down and out, he comes to his club and is informed by his former pals that being broke he is no longer wanted. Going outside a beggar approaches him and he gives her his last dollar. Pretty sentiment, is it not. It is done well enough, but what's the use. It does seem, though, that as long as it is to be used, and it is a swell club, another table besides the one used in the bare stage rehearsal might be placed in the club. A five dollar limit poker game looked as much out of place in the surroundings of that club, as the dress suits worn by the quartet employed, would in a club such as this one is supposed to be. The comedy in the show is fair. A great deal of it runs to the passing of money, but in one or two instances new arrangements for getting the ever abundant stage bills is enforced, and these are really funny. A safe cracking incident is also made laughable. There are other very good bits. The lines, however, and there is much of the comedy supposed to come from the lines, are badly frayed.

Teddy Burns is the big feature with the show, his name coming second only to the title. Teddy is always prominent in the proceedings.

He played several characters during the running. His favorite being a high grade tramp. The program calls him a hold-up man. Burns does very well, considering that he has so much to do. He manages to hand out a good many laughs and does not become tiresome, even though he is on the stage a great deal. He shows up rather well as the down and outer in the club scene, wearing the only dress clothes that look the part, and, although carrying quite a souse, looks more prosperous than his brother clubmen who do the firing. Sid Braham is next to Burns in the comedy department. He is a fair Hebrew comedian in the pieces, and a very poor German in the rehearsal stunt. He gets quite as many laughs from the orchestra pit as he does from the Hebrew, but this is due entirely to the fat part handed him. He is not really bad in the bit, but is simply not a good German. His Hebrew is a bit different than the regular, but not enough so to make it stand out. He works with Burns quite a bit during the show and managed to hold up his end.

Walter Johnson is the straight, and a very good one. Walter has a very good idea of dress and looks natty at all stages of the game. He is perhaps a bit inclined to overdress. The diamond settings he wears with his dress clothes should be left in the theatre safe. It doesn't belong in the picture. A white waistcoat should also replace the gray one now worn. Gray is not worn by our set with evening clothes, Walter. At the head of one number Johnson does a good bit of baton juggling, and pulled out one of the best numbers on the program. Walter is a useful boy around a burlesque show. He is one of the show's best features.

Fred De Forest does an Italian, playing the role very well, although he has very little to do. The manner of playing warrants a fattening of the role. Other members of the cast make up the Minstrel Four, who figure quite prominently in the proceedings. The boys form a very agreeable singing quartet, but they might brighten up their minstrel specialty as to clothes, jokes and selections. The boys are the main part of the club affair, their singing being the only excuse for it. Their specialty was a big hit, but they would do better work as a straight singing four, unless something better than the minstrel thing can be thought of.

Virginia Ware has it pretty soft. She is the one principal woman in the company, but even at that she hasn't a great deal to do. Virginia is a nice looking girl with a pretty, small voice and a good idea of how to act, but she is not strong enough to hold up the entire female end of a burlesque troupe. This is saying nothing against Dorothy's ability, for there are few if any women who could do it. Two or three other principal women would help Miss Ware rather than detract from her. Virginia wears several pretty frocks. She was at her best in the "Bambooland" number, which she lead in capital style and brought away to several hearty encores. For the rest she has been handed several old songs that none could get anything out of.

Morning, Noon and Night is a clean show, a damn and a hell creeps out now and again, but aside from this and one bit of business not funny in the least, that with the telescope, to make no mistake, nothing objectionable is noticeable and nothing was put in for the Eighth Avenue either. The show as a whole makes better than average burlesque entertainment.

Dash.

VANITY FAIR.

Gus Hill, the apostle of laughter, is presenting a shining example of what burlesque of the right sort really amounts to, in this week's attraction at the Murray Hill. Here is a show without a Jew, tramp, "nigger," Irishman or Dutchman being characterized; a performance without a word or action which would call forth protest from a delegation of prudes; a first part and afterpiece absolutely free from vulgarity, shimmering with pretty costumes worn by girls who are sufficiently talented to more than qualify in the positions they are placed, and an entertainment which in its entirety upsets the excuse of the "smut" venders who claim they are "giving the public what it wants."

What show-goers want in burlesque is cleanliness, talent and merriment; Gus Hill has demonstrated that in the accumulation of a corpulent bank roll which "Vanity Fair" is steadily fattening, if the packed house which laughed itself tired on Tuesday evening can be taken as a criterion. There was a great many women in the audience and they every one found the same things to laugh at that the men did, without seeing or hearing a thing which might make them ashamed for their sex or their surroundings. There was not an interval of sixty seconds either in the first part, "A Night at Rector's." or the performance of "Fun in a Music Hall," which closed the show, but what there was sounds of mirth ranging from little laughs to big laughs and on as far as billows of laughs. There were shrieks and outbursts of laughter; sounds of joy which would put to rout the disciples of "honkey-tonk" tradition who swims against the tide of double meaning or open vulgarity, whereas there is always opportunity to float buoyantly along upon the billows of clean and wholesome merriment.

The opener shows the sixteen chorus girls in six changes of clothes. The dressing evidences good taste in the frame up of color schemes and the wardrobe looks clean and well kempt. While there are no radiant beauties to be singled out among the hard working lot of helpers in the successful task of entertaining, all the girls make a good appearance, size up nicely and certainly work hard and with commendable interest in everything wherein they are concerned. With six shifts of clothes in the first part and two more in the closing scenes they are kept busy fixing themselves, and when they are on the stage they are a busy lot of folks.

Lena Lacouver is the first woman principal to the fore, and she is on the job when the curtain rises with a stageful of girls behind her. Between her and Jeanne Brooks there is little choice from the viewpoint of comeliness, but Miss Lacouver has more numbers and is kept proportionately oftener on view. Winifred Francis runs through both pieces with a maid part, played right up to the notch. These three women constitute a trio of skilful and painstaking leaders of the feminine division, all being happily cast. Near the close of the first part Miss Lacouver leads the girls in an Amazon march, all decked in green tights and trimmings to match.

Two numbers comprised the olio: Welch and Maitland, in eccentric grotesques, and Noble and Brooks in an interlude of songs and talks. Both numbers were decidedly pleasing along entirely different lines. The girl in the acrobatic team was conspicuous for extreme suppleness in her contortion displays and dancing, while the man provoked approval for his acrobatic skill and laughs for his comedy. Miss Brooks led the second olio feature with "Shakey Eyes," and going into the double talk the team put across many laughs without urging. Their closing song sent them away well rewarded with applause.

Billie Ritchie, Rich McAllister and Chas. Cardon were the comedy strength of the show, and Billie Ritchie was the keystone of the structure. He was here, there and everywhere, all over the place. Nobody played up to him, nobody "fed" him and nobody got within striking distance of him in the comedy line. He popped up on every hand, and McAllister and Cardon were right there when he was not. McAllister's stumpy little figure seemed as apt to roll as it was to walk, and the laughs he provoked were countless. Cardon found a shade fewer opportunities falling to his lot, but he made the most of every one of them and was effective as a mirth provoker along most artistic lines. As a delegate from the "Wooly West," Al Zimmerman made acceptable headway, and in a straight role in the opener Billy Noble held his own and then some.

There were "bits" without number, comedy scenes crowded thick and fast, and all through the show surprises and little details which made for laughter kept cropping out. The playing showed thorough rehearsal and close attention to detail; nothing missed fire, and the performance ran smoothly and smartly all the way through. The musical numbers (of which there were more than a dozen) were prettily arranged. Jeanne Brooks scored a particular hit in a "drinking song," and a topical song, which engaged Ritchie, McAllister and Cardon won five encores. Most of the singing fell to Miss Lacouver, and she was always there willing and strong. The vocal element was conspicuously agreeable all through the show a pleasing operatic finale which brought the first part to an end was especially well accomplished, and the last thing the audience heard was a vocal adieu, which left a pleasant memory of the numerous songs which had gone before.

Walt.

It was amateur night Thursday at the Grand Central Palace, New York. Never was such a gathering of the busy stage aspirants. The occasion was the contest and dance of the New York Amateur Night Society which has headquarters in the Knickerbocker Theatre Building. Cash prizes were offered as well as a season ticket for the Colonial Theatre for the best lady amateur and one for the Polo Grounds for the best man amateur. This is the first public gathering of the clan, past entertainments and contests having been given in private.

AMERICAN.

The stage signs matched the printed programs Monday night, something which does not often happen at this house. These changes always work to the uplift of the entertainment, but in this week's schedule the acts are of such a nature that in order to place the specialties in "one" to set the full stage numbers (of which there are six) the real strength of the assemblage cannot be brought out. Acts which deserve a late place on the bill were given an early showing, and one number which did not prove strong enough for the position was slated well down on the program.

Cordua and Maude (New Acts) with a delightful "sight" act coupled with real merit were conspicuous victims of circumstances. The Five Mischiefs, down to open the second half, did not prove equal to the emergency. They made this position on a short cut from the minor time. The audience, being accustomed to better displays of dancing, more melody and more pretense in costuming, gave mild signs of appreciation. Occupants of the front rows had some fun passing back to the girls the "snowballs" which were showered in the opening song. Then interest waned.

Ditto all the commendation that has been bestowed upon "Ma Gosse" during the past three weeks, and conditions which prevailed upon starting the fag end of its month are duplicated. Week by week the act has been three times retained, the strength of its interpretation making it well worth repeated views.

Paul's Six Juggling Girls were third on the bill, being preceded by Honey Johnson (New Acts). The merit of their offering warranted a place farther down, for they provide a "sight" interval of extreme effectiveness and skilfully manipulate clubs in singles, doubles and formations which bring applause. They seem to have added a new routine of difficult casts just preceding their final essay and the last moments of the act are noticeably strengthened. They work as precisely as the tick of a watch.

Rinaldo, with flippant manner and eccentric method, elicited frequent outbursts of applause during some sections of his violin interlude and, winding up with the "Rinaldo Rag," scored an individual hit of massive size. His individuality is as pronounced as the skill in which he manipulates his instrument and of itself carries him a long way toward a hit.

Estelle Wordette and Co. presented "A Honeymoon in the Catskills," a sketch with plenty of robust humor. The curtain falls upon a situation no more appropriate as a finish than others which have gone before and not half so funny as the "scalping" incident. This might better be switched to climax the laughter which runs all through the ridiculous inning.

The strenuous incidents of "The Star Bout" brought the first half to a rousing finish. Preceding the feature act "Those Three Fellers" (Burkhardt, Sharkey and Geisler) pulled down one of the solid hits of the night with their individual and team work. They have a neat way of "passing the buck" which keeps all three equal in prominence and the growing appreciation works into a rousing hit for the trio. They still retain the close imitation of a billing trade mark which belongs to others.

Just preceding Spellman's Bears, the closing number, Fred Niblo talked himself into the biggest individual hits of the show. His line of humor carries sense enough to make the nonsense the more ridiculous, and with no effort at all he walked away with the honors of the night. The bear act, worked by a most pleasing mannered young woman, held attention as the last number and proved a fitting close for an excellent entertainment. *Walt.*

HAMMERSTEIN'S.

At the Victoria this week again occurs a phenomenon becoming all too frequent in vaudeville—that of a high-priced "name" attraction taking down most of the gate and practically ruining a good straight vaudeville show. Mr. Hammerstein's "name" feature this week is Lionel Barrymore, Phyllis Rankin and McKee Rankin (New Acts) in a dramatic sketch called "The Jail Bird." The dismal affair came on "No. 4," and handed the entertainment a jolt from which it only recovered at intervals until the end of the evening.

Martin and Francis (New Acts) opening the show were a likable pair of "kids" in a "sister" act.

Sig. ElCota was warmly received in "No. 2," but his single routine on the xylophones lacked comedy values and was in a poor position to help the show along, although there was every evidence on the part of the audience that he was appreciated. His rag numbers went exceedingly well and the patriotic finale was a veritable "riot."

Griff, who usually works in "one" was given full stage, probably because both of the preceding acts had worked in the restricted space. He is set off to much better effect in the "one" space and his talk seems to be more distinct when delivered from in front of a downstage drop. However, he captured the Hammerstein crowd (this was Monday evening when the audience is at its coldest), and got away with a good laughing incident. A capital bit of "local" burlesque did not go as well as it deserved, but it was a keen, clever conception.

Then came the blight of the Barrymore fizzle. Happy Lillian Shaw came across with the hit of the evening just following and the 42d Street regulars were momentarily lifted from a state of despondency into which 21 minutes of dramatics had plunged them. Miss Shaw opened with a neat number containing just the faintest flavor of "spice." That made her a first rate start. It is a question whether her Italian song, which now occurs in the middle of the act would not make a better finish, replacing "Sadie Salome." The Italian was the big applause getter, but "Sadie Salome" brought her half a dozen bows and then a speech. A trial of the rearrangement suggested would do no harm, however.

Eugenie Fougere returns with the same act she showed hereabouts last season, except that she has "toned down.". The big hats were good for almost a laugh and Fougere's silly grotesqueries did not aid her. She was in a late position and failed to hold it up. She was forced to follow Lillian Shaw, who showed some sure-enough dressing on her own account. Both are single singers, and better effect would have been secured by reversing the order.

McKay and Cantwell had the following place and supported it in splendid shape. Capital comedy dialog, good singing, novelty of offering and finally a fast dance gave them four-of-a-kind that took the pot.

Stuart Barnes strolled on in his easy, attractive way, told his stories, sang his odd, amusing songs and strolled on again to enthusiastic applause.

Cliffe Berzac's Comedy Circus, the much copied, had the difficult task of closing a curiously made up bill. Everybody after Barrymore had to fight for his reward and to Berzac's task was added the handicap of the final spot. The remarkable falls of the clown and the snap and speed of the general layout came to his rescue and landed him a solid success against long odds. *Rush.*

ALHAMBRA.

It is rather hard on the other acts at the Alhambra this week and it will be equally so for any playing on the same bill with Gertrude Hoffmann (New Acts) hereafter for it will be difficult to remember anything except the work and production of Miss Hoffmann. The act runs a full hour and there is more to it than the ordinary musical comedy show; so it is not extraordinary that this should be the case.

The house was filled Monday night and for Harlem it was a very cold aggregation. The acts ran through as scheduled and while they entertained there was very little demonstration at any time. All shared about even in the matter of applause and laughter.

Rex Comedy Circus started the ball rolling and the Berzac "copy" act did not get very far with the house. The bucking mule caused some laughter principally through his funny appearance. The bucking is well worked. The revolving table also gains some laughs but very little applause for the ponies running it. Rex does not treat his animals in a way that brings him close to his audience.

Harvey DeVora Trio were "No. 2" and although they did very nicely did not get all that was coming to them. It is a well dressed, neat singing and dancing specialty away from the ordinary and under usual conditions would have put over something worth talking about.

Bert Levy held the attention of the house throughout his excellent sketching period. The boys responded quickly to his invitation to whistle and it took on the aspect of a whistling tournament before he had finished. The Indian profile done as an encore remains by far the best thing shown in the rapid sketch line.

Jim Thornton was "No. 4," and even Jim did not go as well as is his wont. Thornton has shifted his material about a bit and has a new story or two that go with the running. The bar-room recitation was omitted although there was quite enough applause to warrant it being given.

Simon, Gardner and Company did not go big. Although the house laughed a great deal at Simon's handling of the ladder the spontaneous outbursts were not there. It may be just possible that the act is playing itself out even though it hasn't been seen over here for some time. There is a new young husband in the piece who would do very well were he ta get a first class hair cut. At present he has as much as he can do to keep it straightened out so that his work suffers. The woman who replaces Grace Gardner has improved with playing and her dressing is most commendable.

Mr. and Mrs. Jimmy Barry scored unquestionably in the opening-intermission spot. The panning Jimmy gives the New Yorkers seems to please the New Yorkers much more than it does anyone else; just why is not apparent except that like many other cases each one credits the "pan" to his neighbor. The finish in "one" remains the strongest part of the specialty and this with Mr. Barry's songs does the real winning.

Hassan Ben Ali's Arabs closed the show following Gertrude Hoffmann's one-hour entertainment. The Arabs didn't seem to mind the general exodus after Miss Hoffmann's specialty, but just went after their work as usual and put over their first rate ground tumbling in good style. *Dash.*

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S.
Gertrude Hoffmann.
Hoey and Lee.
The Bandit.
Duncan's Scotch Collies.
Arlington Four.
Great Howard.
Weber Family.
McGregors.

AMERICAN.
R. A. Roberts.
McMahon and Chappelle.
Myrma.
Rice and Cohen.
Mysterious Balloon Girl.
Will Dillon.
Polo Teams.
Mamie Fenton.

COLONIAL.
Emmett, Corrigan and Co.
Paris By Night.
Maggie Cline.
Laddie Cliff.
Harry De Coe.
Bedini and Arthur.
Musical Johnstons.
Flying Banvards.
The Kemps.

PLAZA.
Star Bout.
Consul.
6 Juggling Girls.
Mayvilles.
Sam Stern.
Honey Johnson.
(Two to fill.)

FIFTH AVENUE.
Denman Thompson.
Rooney and Bent.
Howard Truesdell and Co.
Neapolitans.
Jones and Deeley
Phil Staats.
Zeno, Jordon and Jordon.
Six Samois.

ALHAMBRA.
Dr. Hermann.
Flo Irwin and Co.
La Petit Adelaide.
Williams and Van Alstyne.
Kellinos.
Trombettas.
Hawthorne and Burt.
Apdale's Animals.

BRONX.
Billy B. Van and Beaumont Sisters.
Charlotte Parry and Co.
Binns, Binns and Binns.
Herbert Clifton.
Conroy, Le Maire and Co.
Ernie and Mildred Potts.
Quigley Bros.
McKay and Cantwell.
Alcide Capitaine.

ORPHEUM.
Dinkelspiel's Christmas.
Nat M. Wills.
Gus Edwards' Schoolboys and Girls.
Selma Brats.
Lyons and Yosco.
Trainor and Barrett.
Holloways.
Ila Grannon.
Lee Bros. and Allen.

FULTON.
Harry Lauder.
Alex. Carr and Co.
Wilfred Clarke and Co.
Alf. K. Hall.
Sharp and Montgomery.
Cordua and Maud.
Clara Mae Hammer.
Reid Sisters.

GREENPOINT.
The Futurity Winner.
Stuart Barnes.
Spink and Lynn.
Marion Murray & Co.
Four Rianos.
T. Nelson Downs.

BOSTON.

AMERICAN.
Bransby Williams.
Svengalis.
Juliet?
Those Three Fellows
Lamb's Manikins.
Gertie Le Clair.
Tambo and Tambo.

KEITH'S.
Fanny Ward and Co.
Hymans and McIntyre.
Big City Four
Pilu.
Ed F. Reynard.
Charles Montrell.
Cook and Lorenze.

Henry Lee is filling in this week, which was open between the bookings of combinations, at Weber's Theatre, New York, presenting his travelog, "Life of the World." His stay ends Sunday night.

Tom Kelly, who used to preside at the piano during the closing months at Tony Pastor's, but who has since been playing the ivories for "Shapiro," will officiate at the piano for Annabelle Whitford during her forthcoming plunge into vaudeville.

VARIETY ARTISTS' ROUTES

FOR WEEK FEB. 7

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 6 to FEB. 13, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adams Mark Knickerbocker B R
Adams Billy Scenic Waltham Mass
Adams & Alden Orpheum Kansas City
Aherns The 3219 Colo Av Chicago
Aitken Bros 234 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Aldines The 964 E 62 Chicago
Alexander & Bertice 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central av Oshosh Wis
Allenia Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Alton & Arliss Girls Will be Girls
Alvias The 801 B Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Almora Helen Imperial B R
Alpine Tronpe 14 Treut Trenton N J
Alrons Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lilies B R
Alvora & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
American Newsboys Quartette Family Rock Island

AMETA

February and March,
FOLLIES BERGERE, PARIS.

Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson 829 Dearborn Av Chicago
Anderson & Evans Trocadero Chicago
anderson & Abbott Co 3946 Megan St Louis
Andersons Four National Htl Chicago
Apdales Animals Alhambra N Y
Ardell Lillian Frivolities of 1919 B R
Ardelle & Leslie 19 Broesel Rochester N Y
Arlington Four Hammerstein's N Y
Armond Grace 810 Dearborn Av Chicago
Arthur Mae 15 Unity Pl Boston
At the Country Club Chase's Washington
At the Waldorf Colonial Norfolk
Atkinson Harry 21 E 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Avery W B 5006 Forrestville Chicago

B

Bander La Velle Trio 820 N Christiana Av Chicago
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Pantages Calgary
Baker Chas Miners Americans B R
Baker Harry 3942 Reno W Philadelphia
Banks Geo S Hathsway's Malden

BALLERINI'S DOGS

The finest and most remarkable dog act in vaudeville. No commands given or whip used.
PLAYING ORPHEUM CIRCUIT.
Feb. 7, Orpheum, Birmingham.

Barber & Palmer 617 No 22 So Omaha
Barda Four Reading Pa
Barrett Sisters Orpheum St Paul
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co 14 Shea's Buffalo
Barnes & Crawford Orpheum St Paul
Barnes Al Orpheum Canton A
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2699 E 53 Cleveland
Barto & McCue Orpheum Savannah
Bassett Mortimer 270 W 39 N Y
Bates & Neville 98 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Willis 97 Wolcott New Haven
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beardsley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C

LEO BEERS

PIANOLOGIST.
FEB. 7, MAJESTIC, KALAMAZOO.

Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Beimel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago
Bellemontes The 112 5 Av Chicago
Bellow Helen Frivolities of 1919 B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio 200 W 67 N Y
Bennett Bros 258 W 65 N Y
Bennett Lelle Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Benton & McKensie 714 Taylor Springfield O
Bernstein Bertha Bon Ton B R
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Berra Mabel Apollo Berlin Ger
Bertina & Brockway 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Frivolities of 1919 B R
Bimbos The Orpheum Birmingham Ala

Bimm-Bomm-Brrr

Will be in HAVANA, CUBA, for four weeks, commencing Jan. 15.

Bindley Florence Orpheum Denver
Bison City Four Orpheum Omaha
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Blessings The 36 Koenigsberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Bordley Chas Ackers Halifax N S
Boys in Blue Orpheum Kansas City
Bootblack Quartet Orpheum Memphis
Bonner Bonnie Avenue Girls B R
Borden Zeno & Haydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bowers Hinkle Co Orpheum Portland Ore
Bowers Walters & Crooker Keith's Cleveland
Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Shea's Toronto
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK FEB. 7, SHEA'S, TORONTO.
Oh! You Harry Sauber.

Breadon Joe Ellis Nowlin Circus
Brands & Derrick Hippo N Y Indef
Brennen Samuel N 2856 Tulip Phila
Brennon Lillian Miss New York Jr B R
Briansi Romeo Oh You Woman B R
Briansi Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkman Ernest Grand Fargo N D
Brooks & Kingman Proctor's Jersey City
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardean King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
FEB. 14, BIJOU, PHILADELPHIA.

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Brnce Alfred Sam Devere B R
Brnces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Bunchn & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boledieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burt Wm P & Daughter 133 W 45 N Y
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Burton H B American E Liperpool O
Burrows Travis Co 111 E 26 N Y
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Calsedo J A c/o Julia 4 Stone N Y
Caesar Frants Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Cameron Ella Bijou Decatur Ill
Campbell & Parker 911 N 8 Vincennes Ind
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbell Harry Irwin's Big Show B R
Canfield & Carleton 2218 80 Beusonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS.
FEB. 6, CRITERION, MILWAUKEE.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 39 N Y
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Majestic Milwaukee
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum Lyric Terre Hante
Carters The Family Covington Ind
Calvert Mable Sam Devere's Show B R
Carson Bros 623 58 Brooklyn N Y
Carson & Willard Orpheum New Orleans
Castano Edward Watson's Big Show B R
Carr Alex Orpheum Cincinnati
Carmen Frank 465 N 163 N Y
Carter Harret Reeves' Beauty Show B R
Carver & Oliver Majestic Galveston Tex
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Orpheum Lincoln
Chapman Sis & Pick 1629 Milborn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler Crystal Anderson
Chase Dave 90 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington Del
Chester & Grace 167 Dearborn Chicago
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittsfield Mass
Claire Ina Majestic Birmingham Ala
Clarke Wilfred Lambs Club N Y
Clark Floette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clare Frances Bon Tons B R
Claton Carlos 285½ 5 Av Nashville Tenn
Clayton-Drew Players Comedy Chicago
Clayton Ethel Bon Tons B R
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clemens Cameron 462 Colnmbia Rd Dorchester Mass
Clermento & Miner 115 W 30 N Y
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Camden Camden N J
Clipper Quartet Family Clinton Ia
Clipper Comedy Four 505 W 41 N Y
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Denulson av Columbus O
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Coben Tillie 23 Burrill Providence
Collins Eddie 5 Reed Jersey City N J

COLLINS AND HART

"LITTLE NEMO."
FEB. 7, NEW ORLEANS.

Collins & Hawley Yankee Doodle Girls B R
Collins & Brown Majestic Seattle
Collinson Trio Howard Chase's Washington
Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conboy Kelcey Bijou Decatur Ill
Conroy Le Maire Co Colonial New York
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Copperfield David Co Bennett's Montreal
Cordna & Mand 104 E 14 N Y
Cox Lonso & Co 5511 W Lake Chicago
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Blanche 202 W 31 N Y
Crane Finlay Co 191 Elm W Haven Conn
Crane Mr & Mrs Gardner Tmeple Detroit

MISSES

CRAWFORD and MONTROSE

FEB. 7, POLI'S, WORCESTER.

Creo & Co 1404 Borle Av Phila
Cressy & Dayne Orpheum Memphis
Cross & Maye 1313 Huron Toledo O
Cummins Grace & Co Majestic Galveston
Cunningham & Marion Haymarket Chicago
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Cutting & Zulda Palace Huntingdon Ind

D

Dagwell Sisters Orpheum St Paul
Dale Dottie 252 W 36 N Y
Dale & Boyle Keith's Boston
Daley Wm J 108 N 10 Phila
Daly Frank Cooper Mt Vernon O

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FEB. 7, MAJESTIC, CHICAGO.

Davis Belle Orpheum Los Angeles
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Dawson & Gillette Bijon Bay City Mich
Day William Hastings B R
Dasie Majestic Chicago
De Clainville Sid 1313 Douglas Omaha
De Cotret & Rego Star Westerly R I
De Forest Corinne Imperial B R
De Haven Sextet Orpheum St Paul
De Mar Zola Knickerbocker B R
De Milt Gertrude O H Streator Ill
De Mont Robert Co Keith's Phila
De Mora & Graceta Majestic Montgomery
De Marlo Follies Paris France
De Oesch Mlle M 336 So 10 Saginaw
DeVelde & Zelda Grand Tacoma
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Witts Models 262 W 25 N Y
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean Lew 452 2d Niagara Falls N Y
Dean & Sibley 463 Columbus Av Boston
Deaton Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y
De Hollis & Valora Folly Oklahoma City Okla
Demacos The Hathaway Lowell
Demonio & Belle Casino Washington
Denney Walyer Mardi Gras Beauties B R
Desmond & Co 24 E 21 N Y c/o Linn
Destiny 446 16 Detroit Mich
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Empire W C London Eng
Diehl A S Meichers El Campo Tex Indef
Dilla & Templeton 14 Pantages Calgary Can
Dillon John Irwin's Big Show B R
Dixons Four 756 8 Av N Y
Dixon Sidonue Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dobbe Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Brooklyn
Doherty Sisters Orpheum Oakland
Dolau & Leuharr Majestic La Crosse Wis
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
Dolly Twins Midnight Sons Co Indef
Donald & Carson Anderson Louisville
Donaldson Anna Orpheum St Paul
Donner Dorris Happy Hour Akron O
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconamowoc Wis Indef
Doyle Hughy Irwin's Big Show B R
Dreamers Three 1232 No Alden W Phila
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duffy Tomas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Masie Bijon Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
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B

Eagon & Austin Girls From Happyland B R
Earle Enid Irwin's Big Show B R
Early & Laight New Century Girls B R
Edwards Fred R Bucklen Htl Elkhart Ind
Edwards Tom Keith's Providence
El Cota Keith's Boston
El Barto 2531 Hollywood Phila
Eldon & Clifton Pantages Sacramento
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth Mr & Mrs 606 S Av N Y C
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Larner Merry Whirl B R
Emerson & Baldwin Pavilion Glasgow Scot
Emerson Mildred 14 W 101 N Y
Emerson Neille Bon Tons B R
Emerson Sue Empire B R

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Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four 14 Empire Nottingham Eng
Englebreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Emerson & Le Clair Orpheum Mansfield O
Ernesta Great Maryland Baltimore
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Eruinger Mabelle B 216 S Central Ave Chicago
Espe Leonard & Louie Majestic Dallas
Evelien D Ellis Nowlin Circus
Evelyn Sisters 252 Greene Av Brooklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fantas Two 211 E 14 N Y
Faye Elsie & Miller & Weston 13 Orpheum Spokane
Fays 2 Coley's & Fay Orpheum Ogden
Felsman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Fenton Jimmie & Gertrude Pantages Helena Mont
Ferrell Bros Orpheum Atlanta
Feiber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

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Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Fiddler & Shelton Orpheum Spokane
Field Bros Orpheum Birmingham
Fielding & Carlos Pantages Tacoma Wash
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Grand Pittsburg
Fitzgerald & Quinn Bowery Burlesqners B R

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Flemen William Orpheum Seattle
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Florede Nellie Frivolities of 1919 B R
Fogerty Frank Orpheum Memphis
Ford & Co 300 Fenton Flint Mich
Ford & Wesley 120 E 122 N Y C
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Azalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Ward Bijou Duluth Minn
Fox & Lawrence Grand Petoskey Mich
Fox & Evans Girl Question Co
Fox Florence 172 Fillmore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Willard Orpheum Cincinnati
Franciscos Two Byrnes' 8 Bells Co Indef
Fredericks Musical 189 N Clinton Rochester
Fredo George Majestic Birmingham
French Henri Gerard Htl N Y C
Freeman Bros Rentz-Santley B R
Frey Twins Co Poli's Waterbury Conn
Friend & Downing Pantages Tacoma
Frobel & Ruge 314 W 23 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Fulton 1814 Bienville New Orleans
Furman Radie 1 Tottenham Court Rd London Eng
Futurity Winner Greenpoint Brooklyn

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Gailes Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Bennett's Ottawa
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4646 Kenmore Av Chicago
Gardner Oscar 776 S Av N Y
Gardiners Three 1958 No 8 Phila

GALETTI'S BABOONS

FEB. 7, KEITH'S, COLUMBUS.

Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Geiger & Walters Shubert's Utica N Y
Gennaro John Majestic Ann Arbor Mich
Gever Bert O H Houma La
Gibson Sydney Orpheum St Paul
Gilmore Mildred Wash Soc Girls B R
Glissando Phil & Millie Bijou Battle Creek
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Godfrey & Henderson Orpheum Allentown Pa
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldsmith & Hoppe Majestic Madison Wis
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goodman Joe 1406 N Randolph Phila
Gordon & Pickens Colonial Norfolk
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Garrick Burlington Ia
Gordon & Brennan Sam Devere's Show B R
Gould Billy 13 Orpheum Spokane
Gould & Rice 326 Smith Providence R I
Gonld Maxie Avenue Girls B R
Govt Trio 856 Willow Akron O
Grannon Ila Orpheum Brooklyn
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Brooklyn
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Poli's Scranton
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Great Lester Temple Detroit
Griiner Charlie A Bunch of Kids Co
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Gnhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Haley & Haley Hotel Northern Chicago
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Halvers P Barry Bay 9 Bath Beach L I

LON HASCALL

Jack Singer's "Behman Show,"
FEB. 7, GAYETY, TORONTO.

Hamilton Jack 8 Plateau Montreal
Hamilton & Buckley Pike Canal Dover O
Hamilton Estella B Family Rock Island
Hammond C Norman Bijou Decatur Ill
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie A Bunch of Kids Co
Haney & Long Princess Columbus O
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1239 No Hamlin Av Chicago
Hansone 1037 Tremont Boston
Hanvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonions Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R
Harvey Elsie Grand Tacoma Wash
Haskell Loney 47 Lexington Av N Y
Hassan Ben Alf Arabs Proctor's Newark
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila

Harvey-DeVora Trio

FEB. 7, POLI'S, HARTFORD.

Hawthorne Hilda Bennett's Montreal
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Tivoli London Eng
Hazleton James Wash Soc Girls B R
Hearn & Rutter Gayety Bangor Me
Heidelberg Four 301 W 40 N Y
Heim Children Temple Detroit
Henshaw Harry Monlin Rouge B R
Held Wilbur Sam Devere's Show B R
Henry Arthur & Leah 423 E 162 N Y
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Frog Man Grand Portland
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN

FEB. 7, TEMPLE, DETROIT.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Heverly Great 201 Desmond Sayre Pa
Hickman & Wills Pearl River N Y
Hill & Ackerman Fay Foster Co B R
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Bennett's Ottawa
Hoey George Greenpoint Brooklyn
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robies Knickerbockers B R
Holiyday Dick N Y Hippo Indef
Holman Bros Orpheum Rockford Ill
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska Temple Rochester
Hotaling Edward 557 So Division Grand Rapids
Hood Sam Majestic Little Rock
Hoover Lillian Byrnes 8 Bells Co
Hornman Majestic Madison Wis
Howard Bros Auditorinm Lynn Mass
Howard & Harris Vandeville Club London Eng
Harvey Bernice & Co Majestic Birmingham Ala
Howard & Howard Majestic Chicago
Howards Dogs Orpheum St Paul
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Orpheum Memphis
Hughes Florence Fay Foster Co B R
Hulbert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Hurley Frank J 152 Magnolia Av Elisabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Vaudeville Akron O
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Musicians O H Pittsburg
Imperial Sextette Irwin's Big Show B R
Ingrams Two 819½ Story Boone Ia
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo Poli's Scranton
Irving Pearl Indian Lane Canton Mass
Italia Park Phila

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred 13 National San Francisco
Jackson Harry & Kate Marlowe Chicago
Jacobs & Sardel Broadway Oakland Cal
Jansen Chas Bowery B R
Jerrell & Co Victoria Chicago
Jeannette Baby 430 Brooklyn
Jefferies Tom 46 Wyckoff Brooklyn
Jenniers The Orpheum Newark O
Jerge Aleene & Hamilton 892 Mass Av Buffalo
Jess John W Lid Lifters B R
Jewell & Barlowe 3662 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson & Pelham Casino Tunis Africa
Johnson Broe & Johnson 635 Royden Camden N J
Johnson Sahle Orpheum Budapest Indef
Johnson Clarence Empire W O London Eng
Johnson & Mercer 613 Joplin Mo
Johnstons Musical Colonial N Y
Jones Grants & Jones 2956 Dearborn Chicago
Jones Mande 471 Lennox Av N Y
Jones & Deely Victoria N Y
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

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Keatons Three Hudson Union Hill N J
Keeley Bros Zentral Madgeburger, Germany
Keeley & Parks 153 W 100 N Y
Kelcey Sisters Bijon Mason City Ia
Keife Zena Majestic Montgomery
Kendall Chas & Maidie 128 Alfred Detroit
Kenton Dorothy Monte Carlo France Indef
Kelso & Leighton 1549 5 Av Troy N Y

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Kelly Walter C Orpheum Portland
Kelly & Kent 139 W 47 N Y
Keegan & Mack Wilson Chicago
Keeley Lillian Fashion Plates B R
Kelley & Wentworth Washington Spokane

MIGNONETTE KOKIN

FEB. 7, KEITH'S, COLUMBUS.

Keller Jessie Columbia Girls Co B R
Kilties Band Alexandria Egypt
Kimball & Donovan Unique Des Moines
Kennedy & Lee Gayety Indianapolis
Kennedy Matt Sam Devere's Show B R
Kenney McGahn & Platt Trent Trenton
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Bros 211 4 Av Schenectady
Kingsburys The 1553 Bway N Y
Kiraifo Bros 1710 3 Av Evansville Ind
Klein Ott Bros & Nicholson Rose Sydell B R
Knight Bros & Sawtelle 4460 Sheridan Rd Chicago
Klein George Hastings B R
Koler Harry I' Queen of Jardin de Paris B R
Kramer Bruno Trio 104 B 14 N Y
Kraton John Empire, London Eng
Kratons The 418 Strand London Eng
Kretore Family Detroit
Krunsch Felix Miner's Americans B R
Kurtis Bnsse & Dogs Penn Phila
Kurylio Edward J Poste Retante Warsaw Russia

L

Laird Major Irwin's Big Show B R
Lake & Steveson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell Star Chicago
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Frivolities of 1919 B R
Lansford Jeaune Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
La Auto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Blanche & Baby La Blanche Lyric Macon Ga
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston

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Lahl Cecil & Stephens Majestic Sioux Falls S D
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Larellas Ploerts Hippo N Y Indef
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Latina Mlle Lyric Ft Wayne
Laveen & Cross 13 Orpheum San Francisco
Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison av Chicago
Lawson & Namon Pavilion New Castle Eng
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americana B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Frank Cracker Jacks B R
Leo Jolly 217 Pitney Av Atlantic City
Lee J Our Naw Minister Co Indef
Lee Frank innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Chas F Grand Denora Pa
Leonard Eddie Orpheum Birmingham
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Les Jundts S & C Los Angeles
Leslie Geo W Grand Edmonton Can
Leslie Bert 13 Orpheum San Francisco
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester Nina Salem Salem Mass
Lester & Kellett Orpheum Lincoln Neb
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y

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Feb. 7, Travel. Feb. 13, Orpheum, San Francisco.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte 123 Live Oak San Antonio
Linton Tom 1985 So Penn Denver
Lissner Harry Hastings B R
Lincoln Military Fonr 679 E 24 Paterson N J
Lloyd & Castano 104 W 61 N Y
Lockan & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R
London's Four 201 N 3 Reading Pa
Loraine Oscar Shea's Toronto
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Spokane

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Direction PAT CASEY

Luce & Luce 926 N Bond Phila
Luckie & Yoast Poli's Worcester Mass
Luttinger-Lucas 536 Valeixia San Francisco
Lynch Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mack Wilbur Orpheum Naw Orleans
Mackey Frank Columbia B R
Macks Two Lady Buccaneers B R
Maddox Richard C Candy Kids Co
Mab & Wels 231 S 52 Phila
Maisee Alice Irwin's Bog Show B R
Makarenko Troupe Keith's Boston
Malcolm Emma & Peter Melrose Minn Indef
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 23 N Y
Mankin Orpheum Kansas City
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Mario Trio 62 E 8 N Y
Mannea Edward Irwin's Big Show B R
Manvro Vogels Minstrels
Marathon Trio Globe Johnstown Pa
Marke Dorothy Normandie Htl N Y C
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band Harry Lander Special Co
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marlo Myers & Murri Peerless Bradford Pa
Marion Dave Dreamland B R
Marnello Marninta Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewin Duo Lyceum London Eng Indef
Martell A Brigadiers B R
Martell Maxie 2083 Sutter San Francisco
Martell W Brigadiers B R
Martha Mlle Majestic Denver
Martin Wm Fashion Plates B R
Martinette & Sylvester Columbia Indianapolis
Mason Mr & Mrs Sidney 236 W 39 N Y
Mathieu The Nashua Nashua N H
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norina Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elisabeth H Lid Lifters B R
Maxims Model No 1 Majestic Montgomery
Maxima Modela No 2 Lyric Danville
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
McInarney James Columbia B R
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McClain Clyde 3321 Madison Av Pittsburg
McConnell & Simpson Columbia St Louis
McConnell Sisters 13 Orpheum Salt Lake
McDonald Michael Oh You Woman B R
McGee Jos B Al Fields' Minstrels
McMahon & Chappelle American N Y
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora Bijou Duluth
Melody Lane Girls Dominion Winnipeg Can
Melnotte Twins & Clay Smith Bronx N Y C
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Merrywesther Gordon Colonial Warsaw Ind
Meredith Sisters 146 W 68 N Y
Merrick Thos Imperial B R
Merrill & Otto Orpheum Harrisburg
Merriman Sisters Marathon Girls B R
Merritt Hal Columbia Cincinnati
Methren Sisters 12 Cuiton Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Miliani & Du Bois Palace Htl Chicago Indef
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Milliman Trio Orpheum Minneapolis
Mills Joe B Lady Buccaneers B R
Milmars The 214 S Wash Kokomo Ind
Minstrel Fonr Morning Noon & Night B R

MLLE. MINAR

FEB. 7, COLONIAL, NEW YORK.

Mints & Palmer 1306 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rndy Knickerbocker B R

G. MOLASSO

En Route with
"QUEEN OF THE MOULIN ROUGE" CO.

Montague Mona P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montgomery Marshall 1858 E 14 Brooklyn N Y
Montgomery Frank & Co 10 Thompson Av Gloversville N Y
Moran & Wiser Palast Leipsig Germany
Moran Nellie Castle Cleveland
Moran Pauline Orpheum Spokane
Mooney & Holbein Blackburn Eng
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moore Mabel V 15 Charles Lynn Mass
Morgan King & Thompson Sis 606 E 41 Chicago
Morgan Lou Fashion Plates B R
Mordaunt Hal & Co Del Prado Htl Chicago
Morton Ed Keith's Phila
Morton Pani Rathskeller Jacksonville Indef
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co 13 Orpheum Spokane
Morris Edwin Reeves' Beauty Show B R
Mullen & Corelli Irwin's Big Show B R
Muller Maud 601 W 151 N Y
Mulvey Ben L Chase's Washington

SENATOR

FRANCIS MURPHY

Itzik Gear Table de Oats Send in blood seven knobie.

Murphy & Mack Grand Indianapolis
Murray Elizabeth M Proctor's Albany
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Miller Imperial Grand Houston
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila
Neunelle Mlle Del Prado Htl Chicago
New Pianophiends Poli's Worcester Mass
Nichols Nelson & Nichols Majestic Houston
Nicio Victor Schumann Berlin Ger
Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nevins & Erwood 13 Grand Evansville

NIXON

THE MAGICAL SENSATION.

Permanent address, BEVERLY ARMS,

2131 Beverly Road, Brooklyn, N. Y.

Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Norrises The Music Hall Lewiston Me
Nossea Six Poli's Meriden
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 896 Prospect Av Bronx N Y

O

O'Brien J Miss New York Jr B R
Odell & Kinlay 257 W 69 N Y
Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Neill Ray B 328 22 Av Milwaukee
O'Neil Jas Empire B R
O'Naill Harry Empire B R
O'Neill Trio Weat End Uniontown Pa
O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentncky Belles B R
Orbasany Irma Majestic St Paul
Orden Kitty Irwin's Big Show B R
Orlatta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Majestic Johnstown
Oswald Wm Miss New York Jr B R
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy Orpheum Oakland
Pantzer Jewell J Orphenm Oakland
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parshley 24 E 41 N Y
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Paulinetti & Piquo National San Francisco
Pearson & Garfield 25 W 65 N Y
Pearl Katherine & Violet Wine Women & S B R
Pederson Bros 635 Greenbnsh Milwaukee
Pepper Twins Lindsay Ont Can
Personi & Halliday Majestic Butte
Pealson Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jarden De Paris B R
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Pierce & Maisee Irwin's Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Chlame Pantages Sacramento
Pirosconis Family Cracker Jacks B R
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris 1715 Leland Av Chicago
Potts Ernie & Mildred Bronx N Y
Potts Bros & Co Proctor's Albany
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Elephants 745 Forrest av Bronx N Y
Powers Mae Reeves' Beauty Show B R
Prices Jolly 1620 Arch Phila
Primrose & Polboff Avenue Girls B R
Primrose Quartette Family Lafayette Ind
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Pucks Two The Hathaway's New Bedford
Purvis Jimmy New Century Girls B R

Q

"QUEEN MAB"

And C. H. WEIS' MIDGET ACT.
United Time.

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Ralande & Ralande Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Rastus & Banks Empire Kilburn London Eng
Ranf Claude Airdome Jacksonville
Ratelles The 637 Petonmeux Montreal
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS."
Direction, PAT CASEY.

Raymond Ruby & Co Hippodrome Cleveland
Ransley Mabel Orpheum St Paul
Raymond Clara Imperial B R
Raymond Alice Empire Shepherd's Bush London Eng
Rawson Guy Bon Tons B R
Readings Four Orpheum Oakland
Ready G Ellis Nowlin Circus
Reded & Hadlay Tiger Lilies B R
Redford & Winchester Hathaway Lowell
Redway Tom 141 Inspector Montreal
Reed & Earl Iris Globe Arizona
Reid Pearl Columbia B R
Reilly Lillian Irwin's Big Show B R
Reed Bros Orpheum Portland
Reed Chas B Tiger Lilies B R
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Orpheum Champaign Ill
Reid Jack Clark's Runaway Girls B R
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The 2064 Sutter San Francisco
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four Freeport L I
Rice Frank & True 706 So 49 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y
Richard Bros 917 Bway N Y
Richards & Co William O H Pittsburg 14 Shea's Buffalo
Richards Sadie Moulin Rouge B R
Richardsons Three Majestic Ft Worth Tex
Rigga Charlie Bon Tons B R
Ring & Williams 1536 B'way N Y C
Ring & Bell Metropolitan Minstrels Indef
Ritchie Gertie 213 Grey Buffalo

BILLIE RITCHIE

"THAT DIFFERENT DRUNK."

Rhoades & Engel 223a Chauncey Bklyn N Y
Ripon Alf 545 E 87 N Y
Robbins Billy C Reeves' Beauty Show B R
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin's Big Show B R
Robinsons The 901 Hawthorne Av Minneapolis
Robisch & Childress 950 No Clark Chicago
Rocomora & Suzanna Colonial Norfolk
Rock & Roi 1610 Indiana Av Chicago
Rodgers & St Clair 21 No 50 Phila
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Liverpool Eng
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royal Minstrel Four Ackers Halifax N S
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum Birmingham
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutheford Jim & Co 214 No Second Saginaw Mich

THOS J.

RYAN-RICHFIELD CO.

FEB. 7, KEITH'S, BOSTON.

Ryan Richfield Co Keith's Boston
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Salmo Juno Empire Stockport Eng
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1827 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Idea Fon Du Lac Wis
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 283 5 Av Brooklyn
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shea Thos T Norka Akron O
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R

WALTER LIZZIE

SCHRODE and MULVEY

FEB. 7, MAJESTIC, KALAMAZOO.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Shepherd Burt Poli's Worcester
Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms Willard & Co Bennett's Montreal
Slater & Finch 10 N 3 Vincennes Ind
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snowden Marie Hippodrome Charleston W Va
Somers & Storke Elks Clnb Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Sprague & McNeece 632 No 10 Phila
Springer & Church 90 4 Pittsfield Mass
St. Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Suttar San Francisco
St Onges Fred & Co 418 Strand W C London Eng
Stafford & Stone 624 W 139 N Y
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie 685 Sixth So Boston Mass
Steger Bessie 1534 B'way N Y C
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stockwell Miller & Stockwell Globe Johnstown Pa
Stuart & Keeley Warburton Yonkers N Y

Stubblefield Trio 5806 Maple Av St Louis
Stutzman & May 619 Wash Williamsport Pa
Summers Allen 1956 Division Chicago

WM. F. JERMIE

SULLY AND HUSSEY

"The Messenger Boy and the Sportsman."
Playing Western Vaudeville Time.

Sugimoto Troupe Palace Hamilton Pa
Sunbeams Three Avenue Girls B R
Swain & Ostman Vans Minstrels
Swan & O'Day Keith's Phila
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Syts & Syts 140 So Front Phila

T

Tangley Pearl Temple Muskegon Mich
Taylor Carey E Casino Louisville Indef
Taylor Mae Majestic New York
Taylor Fred Brigadiers B R
Temple & O'Brien 16 W Duluth Minn

EVA TAYLOR

AND HER COMPANY.
FEB. 6, ORPHEUM, DENVER.

Temple Quartette Hathaway Lowell
Tempest Sunshine Trio Majestic Omaha
Terrill Frank & Fred 16 W 2 Duluth Minn
Thoss Three 323 Scott San Francisco
Thalero Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R

TAMBO AND TAMBO

Double Tambourine Spinners.
FEB. 7, AMERICAN, BOSTON.

Thurston Nellie Irwin's Big Show B R
Thurston Great Majestic Springfield Ill
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y

TORCAT

AND **FLOR D'ALIZA**

PLAYING PANTAGES' CIRCUIT.

Tops Topsy & Tops Poli's Scranton
Towhey Trabnel A Ellis Nowlin Circus
Truesdell Howard & Co K & P 5th Ave N Y
Travers Belle 210 N Franklin Phila
Tremaines Musical Payret Havana Cuba
Tucker Tillie Matinee Girl Co Indef
Tunis Fay 14 W 101 N Y
Tuttle & May 3837 W Huron Chicago
Tweedley John 242 W 48 N Y
Twentieth Century Co Orpheum Boston
Tydeman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie Orpheum Oakland

V

Vagranta Three Keith's Cleveland
Valdare & Varno 193 Galena Aurora Ill
Valdare Bessie 206 W 95 N Y
Valetta & Lamson 1320 St Claire Ave Cleveland
Van Billy Bronx N Y
Van Chas & Fannie Poli's Hartford Conn
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Vardon Perry & Wilbur Palace Glasgow Scot
Variety Comedy Trio 1515 Barth Av Indianapolis
Varin & Bnrr Grand St Louis
Vassar & Arken 324 Christopher Bklyn
Vedder Lillie Innocent Maids B R
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN

Assisted by CHAS T. LEWIS,
"A CASE OF EMERGENCY."
FEB. 7, POLI'S, HARTFORD.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Veronica & Huri Falls 13 Orpheum Memphis Tenn
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipsigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Viviana Two Orpheum Atlanta Ga
Viola & Bro Otto Majestic Charleston S C

W

Wallace Billy Leader Manchester Va
Ward Billy 199 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c/o Parker Abilene Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Nella Orpheum New Orleans
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walzer Twins Palace Albans Vt
Ward Marty S Tiger Lillies B R
Warren Bob 1308 So Carlisle Phila
Washer Bros Apollo Chicago
Watermelon Trust Sam Devere's Show B R
Waters Tom Columbia St Louis 13 Orpheum Evansville
Watkins William Big Review Co B R

WALSH, LYNCH and CO.

Presenting "KUCKIN'S RUN."
FEB. 7, ORPHEUM, ST. PAUL.
Direction, PAT CASEY.

Watson Sammy 333 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson Fanny Irwin's Big Show B R
Weaver Frank & Co 1706 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Horace & Co Majestic Dallas
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co 101 E 95 N Y
Wells E C 10 Warren Tottenham Ct Road London
Wells Lew Anderson Louisville
Werden W L Majestic La Crosse Wis
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Frank Bijou Minneapolis
Whitman Bros Grand Sacramento
White Cora Empire B R
White Al Orpheum Kansas City
White James Rose Hill Folly B R
White Harry 1008 Ashland Av Baltimore Md
White & Simmons Haymarket Chicago
Whiteside Ethel Peru Ind
Whitney Tillie 86 Kane Buffalo
Wilcox & Gilmore Family Gloversville N Y
Wild Jolly & Co 223 W 43 N Y

ERLAU MARIE

WILCOX and GILMORE

WORKING.

Wilson Geo S & C Los Angeles
Williams De Croteau O H Frederick Md
Williams Ed & Florence 94 W 108 N Y
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert Pekin Chicago
Williams & Mayer Bijou Atlanta
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1910 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Wills May Orpheum St Paul
Wills Nat Orpheum Brooklyn
Wilson Bros Bennett's Ottawa Can
Wilson Frank 1676 W 23 Los Angeles
Wilson Jesse Irwin's Big Show B R
Wilson & Pinkney 207 W 15 Kansas City

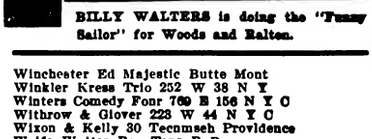
JOHN W. WORLD

AND

MINDELL KINGSTON

WEEK FEB. 7, MAJESTIC, MILWAUKEE.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila



BILLY WALTERS is doing the "Funny Sailor" for Woods and Ralton.

Winchester Ed Majestic Butte Mont
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 E 156 N Y C
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl Chicago
Woods Lew Bijou La Crosse Minn
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Work & Ower Keith's Columbus
World & Kingston Majestic Milwaukee
Worthley Abbott & Minthorne Majestic Houston 13 Majestic Galveston
Wyckoff Fred Richmond Htl Chicago

Y

Yaw Don Din 119 E Madison Chicago
Yeoman Geo Majestic Ft Worth
York Charley Carbondale Pa
Young Ollie & April 58 Chittenden Av Columbus O

TIME ALL FILLED.

OLLIE YOUNG and APRIL

GRAND OPERA HOUSE, ST. LOUIS, JAN. 31.

Younger Bros 112 5 Av Chicago

Z

Zam Trio Waverly Htl Jacksonville Indef
Zanfrellas The Palace Blackpool Eng
Zasel's Living Statues Imperial B R
Zasell Vernon & Co Central Stettin Ger
Zech & Zech 48 Franklyn York Pa
Zeno Jordan & Zeno K & P 5 Av N Y
Zinns Musical Comedy Savannah Ga
Zimmer John Harry Lauder Co Special
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Feb. 7 and Feb. 14.

Al Reeves Beauty Show Empire Cleveland
Americans Star Toronto 14 Lafayette Buffalo
Avenue Girls Dewey Minneapolis 14 Star St Paul
Behman Show Gayety Toronto 14 Corinthian Rochester
Big Review Lyceum Washington 14 Monumental Baltimore
Bon Tons Gayety Hoboken 14 Music Hall N Y
Bohemians Folly Chicago 14 L O 21 Star Cleveland
Bowery Burlesquers Waldman's Newark 14 Gayety Hoboken
Brigadiers Star St Paul 14-16 Empire Des Moines 17-19 Lyceum St Joe
Broadway Gaiety Girls L O 14 Bijou Phila
Century Girls Star Milwaukee 14 Dewey Minneapolis
Cherry Blossoms 8th Ave N Y 14 Casino Bklyn
College Girls Casino Boston 14-16 Gilmore Springfield 17-19 Empire Holyoke
Columbia Burlesquers 7-9 Gilmore Springfield 10-12 Empire Holyoke 14 Murray Hill N Y
Cosy Corner Girls Empire Newark 14 L O 21 Trocadero Phila
Cracker Jacks Metropolis N Y 14 Westminster Providence
Dainty Duchess Murray Hill N Y 14 Gayety Phila
Dreamlands Century Kansas City 14 Standard St Louis
Ducklings 7-9 Bon Ton Jersey City 10-12 Folly Paterson 14 8th Ave N Y
Empire Burlesquers 7-9 Lyceum Troy 10-12 Gayety Albany 14 Royal Montreal
Fads & Follies 7-9 Empire Albany 10-12 Mohawk Schenectady 14 Olympic N Y
Fashion Plates Columbia Boston 14-16 Lyceum Troy 17-19 Gayety Albany
Fay Foster People's Cincinnati 14 Empire Chicago
Follies of the Day Avenue Detroit 14 Folly Chicago
Follies of New York & Paris Music Hall N Y 14 Casino Phila
Frolicsome Lambs Standard St Louis 14 Empire Indianapolis
Ginger Girls Gayety Phila 14 Gayety Baltimore
Girls from Happyland Empire Toledo 14 Gayety Detroit
Golden Crook Gayety Boston 14 Columbia N Y
Hasting's Show Star & Garter Chicago 14 Standard Cincinnati
Irwin's Big Show Star Bklyn 14 Gayety Bklyn
Irwin's Gibson Girls Olympic N Y 14 Star Bklyn
Irwin's Majestics Gayety Bklyn 14 Metropolis N Y
Imperials Royal Montreal 14 Star Toronto
Jersey Lillies Gayety Minneapolis 14 Gayety Milwaukee
Jardin de Paris 7-9 Empire Des Moines 10-12 Lyceum St Joe 14 Century Kansas City
Jolly Girls Bowery N Y 14 Empire Newark
Kentucky Belles Lafayette Buffalo 14 Avenue Detroit
Knickerbockers Alhambra Chicago 14 Euson's Chicago
Lid Lifters Columbia N Y 14-16 Empire Albany 17-19 Mohawk Schenectady
Lady Buccaneers Howard Boston 14 Columbia Boston
Marathon Girls Gayety Louisville 14 Gayety St Louis
Mardi Grau Beauties Corinthian Rochester 14-16 Mohawk Schenectady 17-19 Empire Albany
Masqueraders Gayety Pittsburg 14 Garden Buffalo
Merry Whirl Gayety Kansas City 14 Gayety Omaha
Merry Maidens Empire Chicago 14 Star Milwaukee
Miss N Y Jr Academy Pittaburg 14 Lyceum Washington
Morning Noon & Night Casino Bklyn 14 Empire Bklyn
Moulin Rouge Empire Bklyn 14 Bowery N Y
Pat White's Gaiety Girls Star Cleveland 14 Academy Pittsburg
Parisian Widows Standard Cincinnati 14 Gayety Louisville
Queen of Jardin de Paris Gayety Baltimore 14 Gayety Washington
Rents-Santley 7-9 Apollo Wheeling 10-12 L O 14 Empire Toledo
Rialto Rounders Gayety Omaha 14 Gayety Minneapolis
Rice & Barton 7-9 L O 10-12 Apollo Wheeling 14 Gayety Pittsburg
Robinson Crusoe Girls Gayety Detroit 14 Star & Garter Chicago
Rose Hill Garden Buffalo 14 Gayety Toronto
Rose Sydell 7-9 Mohawk Schenectady 10-12 Empire Albany 14 Casino Boston
Runaway Girls Empire Cleveland 14-16 L O 17-19 Apollo Wheeling
Sam Devere Monumental Baltimore 14 Trocadero Phila
Sam T. Jack's Empire Indianapolis 14 Buckingham Louisville
Scribner's Oh You Woman Westminster Providence 14 Gayety Boston
Serenaders Gayety Washington 14-16 Apollo Wheeling 17-19 L O
Star & Garter Gayety St Louis 14 Majestic Kansas City
Star Show Girls 7-9 Gayety Scranton 10-12 Luserne Wilkes-Barre 14-16 Folly Paterson 17-19 Bon Ton Jersey City
Town Talk Bijou Phila 14-16 Luserne Wilkes-Barre 17-19 Gayety Scranton
Tiger Lilies L O 14 Star Cleveland 21 Academy Pittsburg
Trocaderos Gayety Milwaukee 14 Alhambra Chicago
Umpire Show 7-9 Folly Paterson 10-12 Bon Ton Jersey City 14 Howard Boston
Vanity Fair Casino Phila 14 Waldman"s Newark
Washington Society Girls Trocadero Phila 14-16 Gayety Scranton 17-19 Luserne Wilkes-Barre
Watson's Burlesquers 7-9 Gayety Albany 10-12 Lyceum Troy 14-16 Bon Ton Jersey City 17-19 Folly Chicago
Wine Woman & Song Buckingham Louisville 14 People's Cincinnati
Yankee Doodle Girls 7-9 Luserne Wilkes-Barre 10-12 Gayety Scranton 14-16 Gayety Albany 17-19 Lyceum Troy

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal.

Ainsley Josephine
Ardell Lillian
Adler Flo (C)
Abel George
Arthur Paul (C)
Ardarth Stella
Ahlberge Two
Arnim & Wagner (C)
Alta Beta Trio (C)
Asahi Troupe (C)
Ahern Chas
Ackerman Eddie
Anderson G M
Armada (C)
Adams, G W
Asbell Jim
Akley Effie
Alpont Joe
Alberg Jack
Anstins Tossing
Burkhart Charles (C)
Behee Thoss
Bob-Tip Co
Barry Kathleen (C)
Boyd & Allen
Bowman Billie (C)
Belle May (C)
Blake Nena
Berton Bessie
Bowman Billie
Bush Jack
Barton Chas B
Bates & Levy (C)
Bradley Edith (C)
Bailey Fred J
Brown Gil (C)
Bison City Quartet (C)
Baum Well
Bohee & Hyers
Brady & Mahoney
Bentley Musical
Bond Wm
Burnelle Edna
Barrow Charlie
Boiton Viena
Bartoline Angelo
Barrett Robert J
Burkitt Ruth (C)
Barker Adelia
Brinkman Ernest
Burnham Harry (C)
Brown R (C)
Beverly Gladys G
Braats Selma (P)
Baehrens Angusta F
Braates Family (P)
Barlowe Frederick
Boylston D
Buckley John J
Bennett F J G
Bisold A H
Brinkman Ernest (C)
Burger Edgar (C)
Cook & Stevens (C)
Crockford Jessie (S F)
Coughlin Grace M (C)
Crandall Miss La
Carroll & Baker (C)
Caswell & Arnold
Cronin Catherine (C)
Camp Shep
Clyde & Co Ollo
Carleton Arthur C
Claire Helen
Coleman Will J
Christie Geo D (C)
Contino & Lawrence
Cash Sisters
Clifford & Almes
Casino Joe and Sadie
Casey Frank
Callahan Joseph (C)
Cressy Elsie (C)
Curtis Violet (C)
Campbell Clarke Sisters
Christie Will
Connally Jack
Carlisle Gladys (C)
Crapo Harry (C)
Crawford Winnie D
Collins & Hawley
Carle Irving
Clayton Edwin
Copeland Bros
Conroy LeMaire & Co
Cooper & Robinson
Cooper Harry
Crockford Jessie (S F)
Cole Bob
Camille Comedy Trio
Carney Dan (C)
Cunningham Gene Miss (C)
Carroll Thos (C)
Carter Capt Nick (C)

Duvall Brothers (C)
DeLand Helen (C)
De Vine & Williams (C)
De Mar Grace (C)
Defres Gordon (S F)
Dale Mark G (C)
De Baum John F
Dacre Louie
Dugan Tiffany Co
De Maine August (C)
Demons Three
De Vine James
Du Vries Sam
Daly Mad (C)
Dupree Katie
De Wint Violet
Derby Charles (C)
Dynes & Dynes
Donegan Jas E
Drew Lowell B
Densmore Sisters (C)
De Coe
Dolan J F
Dynes Wm
Dynes Chink
Derenda & Green
Dunn Players Francis
Dethridge Bennet
Dupree Jeanette (C)
Doyle Bart
Dillae Max
Donita Miss
Dill & Ward
Deaves Harry
Dooley Wm
Deming Joe
Densmore Grace
Duranton Monsieur (P)
Devoe Pasquelina (P)
Defrej Gordon (S F)
Deaton Chas
Daly & O'Brien (C)

Eldridge Robert
Emmy Madame (C)
Emworth Marie
Edwards C Ernest
Elliott Mrs W J (C)
Emerys The (C)
Edwards Ernest (C)
Evans Eddie & Jessie
Elliott Billy
Elwood Florence
Everett Milton H
Elsworth Estelle (C)

Fitzgerald Dick
Florede Nellie
Fay Miss Alvin
Franklyn Wilson
Faust Bros (C)
Fagan Gary
Free Edna P
Ford Josephine
Fletcher Wm
Fleming Ed (C)
Fiddler Mattie (C)
Fenell Lois
Francis Adeline
Falls Billy A
Fords Four
Foster Elinore (C)
Farley Pressc't Trio (C)
Farley & Halcot (C)
Ferrin Teresa (C)
Feeley Mickey
Finley Willie (S F)
Francis Wilhelma
Ford Max
Ford Dora & Mabel
Friend & Downing
Franklyn K (P)
Finlay Willie (S F)
Fairfield Frances
Flynn Earl (C)

Grif (S F)
Gardner Willie (C)
Gardner Reece M (C)
Goodman Harry
Geneva Florence
Gage Harry E (C)
Gordon & Tirrell (C)
Gardner Reece (C)
Goodwin Charles (C)
Gordon Harry (C)
Gibbon Josephine
Goldsmith & Hoppe
Gleesons & Houlihan
Goodmann Henrietta
Geuard Frances
Grant Virginia
Gleason Harry
Gleason Barry
Godfrey Del
Gnise Johnny

Howle W
Herman J H (C)
Hawaiian Sextette (C)
Harrington Miss (C)
Hastings Four
Hoppe Guy
Hale Willie
Hadley Joe
Harvey Elsie (C)
Heiman Samuel
Hall & Coburn (C)
Harrigan & Giles (C)
Hermann Sam
Herman Mexican
Hopkin Sisters
Hosvesig A
Howard May (C)
Howell Marie (C)
Hill Henry
Hess B
Hyde Frankie
Starr Anna
Healy Jeff Leverne (C)
Hassard Grace
Houston Lillian
Howard Miss
Herrington Alfred
Hawthorne Bessie
Hunter Harrison
Hersog Louis
Hendrix & McMahon
Hilton Edna
Hopkins Arthur (C)
Henella (C)
Haverley Corinne (C)
Hixon Fred (C)
Hathaway Johnny (C)
Harrigan Frank
Humphrey Jack D
Hamfli Fred
Howard Bros.
Hoon R C
Howard Dorothea (P)
Haupt E
Hanlon & Walsh (C)

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"SANTA FE"

By WILLIAMS and VAN ALSTYNE

This is the song the two writers sang in vaudeville at the Colonial Theatre last week and scored a real success. In fact, we might say, a terrific hit, for they were immediately booked for a SOLID SEASON, and we lay particular stress on the fact that "Santa Fe" brought them all the returns. The song isn't restricted and we want everybody to sing it, so send in your address and we'll rush it on to you.

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By WILLIAMS & VAN ALSTYNE

Every singing act in the world is looking for novelty and comedy songs. And we have a GREAT ONE:

"WHAT'S THE MATTER WITH FATHER"

Here's just one little chorus from the many:

"What's the matter with Father?
He's all right.
What's it matter if father's hair is white.
Oh, there never was a vacant chair
Between dear dad and a maiden fair.
What's the matter with father?
He's all right."
(Copyright, J. H. Remick Co., 1910.)

Can you sing it to a simple catchy melody by Van Alstyne? If you can we shall be very happy to have you get it, and GET IT NOW. It's what we would call a "sure fire hit."

THE 1910 WALTZ SONG HIT

"I'M AFRAID OF YOU"

By TWO WALTZ SONG WRITERS

The boys that wrote "Are You Sincere?" "When I Marry You," etc.

AL BRYAN and AL GUMBLE.

This is such a corking idea that we must print you a chorus, and then just think for yourself whether or not you can use it in your act:

"I'm afraid of you, I'm afraid of you,
For you're so sweet, and you're so neat,
You're making me love you whenever we meet.
I'm afraid of you and your dreamy eyes of blue,
I'm afraid you will take me,
Then break me, then shake me,
Yes, I'm afraid of you."
(Copyright, J. H. Remick Co., 1910.)

Everybody that sings waltz songs can find an absolute novelty in this number, and we are going to boost the song as the big hit for 1910—so hurry up and fall in line, for we want you to help us.

10 GREAT SONGS FOR 1910

1. "THE MOONLIGHT, THE ROSE AND YOU." SCHMID and BAER.
2. "PUT ON YOUR OLD GRAY BONNET." WENRICH and MURPHY.
3. "MANDY, HOW DO YOU DO." WENRICH and MURPHY.
4. "WHEN THE DAISIES BLOOM." ANITA OWEN'S NEW WALTZ SONG.
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8. "BY THE LIGHT OF THE SILVERY MOON." EDWARDS and MADDEN.
9. "AIN'T YOU COMING OUT TO-NIGHT?" H. B. BELCHER and SHIELDS.
10. "THE HAT MY FATHER WORE UPON SAINT PATRICK'S DAY" By JEROME and SCHWARTZ.

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Hefron Tom (C)
Hart Will (C)
Haner E (C)
Harvey Will (C)

Ialvans The
Ince Thomas H
Imperial Trio
Irwin Flo
Ioleene Sisters

Jeffery Howard Co (C)
Josephs Katherine
Jacques Nanon
Joffe P
Jones Maud T
Johns Lakie
Jerome & Hunter
Jupiter Bros
Jacksons The
Jordan J J

Kimbell Bros (C)
King Hettie
Kleine Arthur
Kressmann Bros
Kent Louise (C)
King Jack (C)
Kleba Erick
Kenny John J
Kuhn P
Kent Louise
Kalma & La Farion (C)
Kramer Irving
Karlton Avery

Lavarde Lillian
Lee Jack
Love Frankie
La Toy Jas
Lukens Al (C)
Lavin J Knox
Lamont Jas.
Lamont C
Linde Albert
Lorraine & Dudley
LaDarros Three (C)
La Vallee Emy (C)
Lopez & Lopez (C)
Lavine Arthur
Lambertis Ernest
Lawrence Fred
Lacey Will
Lawlor Chas
Leach John
Lorraine Fred (C)
Leighton Frank (C)
Lalonde Lew (P)
La Vine May (P)
Le Claire Harry
Lester & Kellett (P)
Labole Ed & Helen (P)
Lamoise Miss Rene (C)
Lake R (C)
Losson Georgie

Mack & Elliott (C)
Marcelles (S F)
Mosher Ed
Mayo & Rowe
Mortimer Gus
Mayfair Furella
Mack Tom
Muller Maud
McKee Buck
Mason Ethel
Morris & Morris
Marcel & Merman (C)
Murray Eddie (S F)
Melville Dorothy
Miller Jr Edward
McDonald W E
Mudge R C
Martin Norman B (C)
Morrisey Jack
May Ethel (C)
Marr & Evans
Murphy Jack
McAvoy Dick & Alice
Mortimer Patrick J
McGill Lawrence B (C)
May Fernandes Dan (C)
Manion Raymond G (C)
May Alice M (C)
Murphy J Theo (C)
Mack Marion
Mac Rae M A
Melnotte Howard (C)
Maitland Mable (C)
McGee Joe (C)
Mullen James B
McFarlane Andrew
Martin Norman B
Monahan & Sheehan
Marshall Madelyn
Midgeley Sager (C)
McNally Nat (C)
McMahon Tim (C)
Meyers George (C)
Melbane Mae (C)
Mills Jos B
McMahon & Chappelle
Marr & Evans
Miller Larry
Mells Chas
McNaughton, Tom
Moore Fred
Mansfield Leola
Manning Mabel

Martinelli Great (P)
Meon Fred R (P)
Montrose Edith
Marsellies (S F)
Murray Eddie (S F)
Moore Pony
Mason Alice
Mack Ernest (C)

Newmans The (C)
Nees Mrs T (C)
Nodie Leo (C)
Nye Ned
Noss Frances Fairfield

Odell Tommy
Odell Mrs M M
Onri Archie
O'Neal Jim (P)
Otis Flora

Phillipps Bessie
Paulk Harry W (C)
Palmer Louise
Palm Gaston
Price Jack & Mable
Parry Charlotte
Paul Frank
Pisano Fred A
Paka Toots
Potter Harry
Faus Otto
Pauser George
Paka July
Fryme Hyberta
Powell Eddie
Perrcepl Harry St Clair
Palmer Russell
Preen Viola (C)

Quinn Conrad (P)

Rankin Walter A (C)
Rickson Robert (C)
Roberts Leo (C)
Risinor & Co
Rutledge Pelva
Rierden & Gallagher
Riggs Ben
Robinson Blossom (C)
Ross Fred (S F)
Rathbnm Geo
Roache Dan (C)
Reynard Ed F
Rigby Florence Hall
Reinach Lonis M
Rice & Prevost
Runtons The
Roberts & Downing (S F)
Ramsdale Thelma (C)
Rivers & Rochester
Royal Jack (P)
Reilly Pat
Rogers & Bnmstead
Rodgers Clara (P)
Robinson Engene (P)
Roos Fred (S F)
Romain Ethel (C)
Reede & Earle (C)

Stevenson Harry (C)
Sntherland & Curtis (C)
Smith Henderson (C)
Steward Joseph (C)
Sowaal Arthnr
Strauss S (S F)
Smythe Eddie
Showers Nellie
Sullivan John L
Severns Margaret (C)
St George Jennie
Smith Harry
Sake Luther
Shafer Matt
Sudersh W C
Schrock Florence
Stnrtevant A V
Stacey Della (C)
Siebert & Stranss
Sandow & Warfield
Steele Sisters (C)
Smiley Jos W
Semonr Pete
Stevens Leo
Swayne Marion (P)
Sntton Bessie
Swain & Ostman
Snow Ray (C)
Sheer Billy (C)
Scott Thomas (C)

Trix Alma
Tilyou George
Tate Robert
Terry Twins
Trainer
Travers Belle
Taylor Ella
Thardo Clande
Tambo & Tambo (P)

Uoor Ollie
Uttuea Madame

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Van George (C)
Valentine L (C)
Van Vormser Clara B (S F)
Vicaya Muriel
Viscaya Mlle
Van Wormser Clara (S F)
Vernell Eddie
Van Arthur (C)

Wren Lew (C)
Wilson Grace (C)
Williams, Sim & Walker
Weston & Wood Trio (C)
Wise & Cohn
Waynewood Beatrice
Warfield Dixie Marie (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Wells Maxine
Wood Fanny
Wright Horace
Waring Nelson
Weber Chas D (C)
Winfield George (C)
Waite Will (S. F.)
Warren Bros
Whallen Mike S
Webber Grace
Wilson Florence (C)
Wallace May (C)
Waldron Lyle (C)
West Al H (C)
Waymonth Alice
Wilson Frank (P)
Weston Kendal
Ward Lew A (C)
Ward C B
Wood Ollie (C)
Watson & Little
Welch Rnbe
Waite W
Ward Alice Lillian
Winston Capt F E
Whitman Walter (P)
Wood Arthur
Wood Buster
Waite Willie (S F)

Yoder Cnrwen A
Young James (C)
Yarick Percy (P)
Yost Angie

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

VARIETY'S Chicago Office,
167 Dearborn Street.

JOHN J. O'CONNOR, Representative.

MAJESTIC (Lyman B. Grover, mgr.; agent, Orpheum Circuit).—Otis B. Harlan, who shares the headline position with Hetty King at the Majestic this week, fared poorly for a headliner on Monday afternoon. Harlan has a bunch of patter that has been done to death, and his songs didn't help. Hetty King, following Harlan, made a big impression. Miss King is one of the best in her line seen in the windy city, but Miss King made a hit. The one big laughing hit were none other than Campbell and Smith, who came on next to last. Every line drew a solid laugh, and after looking over a nearly laughless show the crowd welcomed them with open arms. Tom Waters, with his high hat and piano, was on too early to get what was due him. If Harlan and Waters changed positions it wouldn't hurt the bill any. Waters has an easy way of working that can't help but catch on. Donald Graham, a Scotch comedian who sang "I Love a Lassie" and another Scotch song. Arthur Boranni and Annie Nevaro opened the two a day show with a classy acrobatic and bending turn. The team finished strong. Henry Clive woke the audience up with his burlesque magic and proved to be a big laughing hit. Chas. Wayne and Gertrude Des Roche presented "Her First Case." The piece is draggy in parts, but contains some corking good material, and should work into a first-class offering. Mabel Bardine and Co. in a Chinese playlet entitled "Sney San" offered a novelty for vaudeville. The piece is given in poetry, and a long prologue is handed the audience by Suey San just before the curtain rises. The Six Glinserettis closed the show with a novelty acrobatic act, and held their audience to the finish. Arthur Crawford and the Moerrions were on in an early spot.

AMERICAN (Elmer Rogers, mgr.; agent, William Morris).—Harry Lauder is back in Chicago and received a big reception Monday. But Lauder isn't quite the whole bill. Fred Karno's Co., presenting "A Night in an English Music Hall," tickles the crowd, and will be good for another week. Weston as the drunk is immense. "The Magpie and the Jay," with Maud Hall Macy and Co., is another big laughing hit. The offering can live a long time. The Ioleen Sisters opened with a neat sharpshooting and wire act. Hallen and Hayes followed with their singing and dancing turn. The Marimba band of four Hawaiians play different selections on a large "marimbaphone," while a fifth one leads the orchestra. Mlle. Berthe, coming on just before Lauder, was liberally applauded. Larola and his assistant closed the show.

HAYMARKET.—Griffith, the "hypnotist," is the big feature at the west side house this week. After having seen Pauline and others in this line, it is a wonder Griffith can get a hearing, but he does, and once started, he hypnotises the audience as well as the subjects. Perry and White took first prize for laughs. Perry's "dope" song could be handled to better advantage, but he gets considerable out of it as it is. They made a hit. Mr. and Mrs. Gardner Crane and Co. also scored heavily. Florence and Lafin made a good appearance in their neat costumes, but their singing and dancing is a bit off. Luciano Lucia sang operatic selections in both a natural and falsetto voice, both being good. She landed safe. F. Rubins is a lightning brush artist, whose hobby is landscapes. He painted two pictures and was well applauded. Kinker opened the show with acrobatic feats.

STAR AND GARTER (Wm. Beebe, mgr.).—The "Parisian Widows," the last of the Weber & Rush shows to play Chicago, ran pretty late at the Star and Garter this week, because of one Romany Prince who styles himself "Marvelous Mesmerist," and who occupies about thirty minutes, giving a routine of the familiar "hypnotic" material. It was unnecessary to put in an extra attraction this week because the olio of the show is long enough and quite good enough to pull through, despite the fact that the house has played extra attractions nearly every week this season. Romany Prince practically killed the burlesque, which had to be cut short. Prince made them laugh with his dozen or more subjects, including the comedian subject. The show carries a pretty strong cast of principals, who keep going all the time, and several bits in both parts were good for well earned laughs. Margie Hilton is the soubret, good looking and lively. Margie seemed to be on the verge of tearing away from the Star and Garter bounds of cleanliness several times, but always kept inside the danger line, and made a big hit with her audience. Belle Bell put over some good work in both parts, and also in the olio, where Belle and Arthur Bell showed their bell ringing act. Emily Miles made a pleasing appearance all through and led several numbers. In the burlesque Emily displayed a classy red costume that boosted her stock away up in the appearance line. Ike Wall put over many a laugh in the first part as the typical "hick" property man. Here a scene showing a rehearsal gave him an opportunity to work, and he certainly made good. Dressed as a slouchy crank, he monopolized the show's comedy with Ben Pierce and Fred Bird, who played a classy Ben Pierce and Harry Bentley, who did a Hebrew, worked well together all through, and Lee Hickman as a broken down "legit" carried his character to success. Arthur Bell as the Dutch landlady, put over a few laughs, but employed all the ancient means of comedy when at a dinner table he threw food all over Hickman. George Niblo played straight well. The first part opens with a scene showing an actors' boarding house. The second scene shows the stage entrance of the theatre, and from here to the close Ike Wall has it all to himself. Weber and Rush have put together a corking good singing chorus, and the costumes are much better looking than the average show, although not representing an enormous expenditure. The burlesque is called "Fun in a Department Store," but after the long olio had finished it was necessary to cut the burlesque to such a degree that it would be unfair to judge it under present circumstances. Hickman and Bentley open the olio with a singing and talking act, Hickman doing straight and Bentley doing Hebrew. A medley, formerly used by Bentley alone,

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

1909—10 WESTERN SEASON

ALICE LLOYD

ORPHEUM CIRCUIT

DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS; VIDE BILLS, FRISCO

OAKLAND "TRIBUNE."

"There certainly is magic in the name of Alice Lloyd, for the little English music hall queen again drew record-smashing crowds to the Oakland box office yesterday and it was perfectly easy to see that Miss Lloyd was the magnet.

"Ever since she opened at the big theatre on Twelfth street the town has fairly buzzed with gossip and talk of her performance.

"Seven days passed by and then it was proved that Oakland is very much more than a one-night stand, for the people continued to flock to Alice Lloyd's headquarters at the Orpheum and to buy seats so far in advance that the coming week is expected to be quite as remarkable from a box office point of view as was last week."

SAN FRANCISCO "CHRONICLE."

CROWDS FLOCK TO HEAR ALICE LLOYD.

"Oakland, January 16.—There certainly must be magic in the name of Alice Lloyd, judging by the way in which the crowds flock to the Orpheum day after day and night after night, just to hear the little music hall favorite. Many reasons are given for Miss Lloyd's popularity.

"Not the least of her attractions is that she is a decidedly pretty woman, with a gift for chic dressing. Today, for instance, she sang seven new songs, each of which required an entire change of costume. The songs and costumes proved quite as popular as those of last week, and the little comedienne's popularity remained unabated."

OAKLAND "ENQUIRER."

"Alice Lloyd, from dear old Lunnon, is at the Orpheum again this week, and the little lady continues to please immensely. There are a number of new acts introduced, but Alice does not have to take second place to any of the newcomers. Miss Lloyd sings seven new songs, each one decidedly clever, and she manages to find use for as many dresses during the forty minutes she is on the stage."

JAN. 31, ORPHEUM, LOS ANGELES **FEB. 7, TRAVEL—FEB. 14, SALT LAKE CITY**

TORCAT

ASSISTED BY

M'LLE FLOR D'ALIZA

PRESENTING THE ONLY TROUPE OF TRAINED GAME ROOSTERS IN THE WORLD.

Trenton, N. J. TRENT THEATRE—"Your act, which completes a week's stay here to-night, is a decided novelty and pleased our patrons in every way."
F. CEANCY.

Seattle, Wash., Jan. 15th. PANTAGES' THEATRE—"As this is the second time you have played my circuit it gives me great pleasure to recommend you to any reputable manager or circuit. You have one of the most up-to-date and refined novelty acts for ladies and children, and I am sure you will pack the houses wherever you work. It will also be a pleasure for me to play you every season. Yours truly, ALEX. PANTAGES."

goes a hundred percent better with the team, and starts things off nicely. They made a good sized hit Sunday afternoon. The Musical Bells came next with a neatly dressed and well-built musical act. Margie Hilton, assisted by Weber and Rush's Dresden Dancing Dolls, made good from the start. The real big applauding hit proved to be Nibio and Spencer in their singing and dancing offering. Both are corking good steppers, and deserved everything they received. Ben Pierce followed the "hypnotist." His medley is one of the best heard this season, and he puts it over right.

STAR (T. J. Carmody, mgr.; agent, W. V. A.).—24-30: Ball and Marshall opened the show nicely, and Roy La Pearl, an exceptionally good singer, followed with ill. songs. Warren and Francis had third position and showed an offering which could easily be made into the sort of act in demand on the large circuits at this time. Howard and Esher created amusement with patter, songs and dancing. Miss Esher is a clever dancer for a large woman. Art Bowen's cartooning in fifth position was well received. Charles Montrell and an assistant followed with a juggling act, which went very big. The Gould Sisters on next to closing did nicely. The Redpath Nappanees closed the show with school room fun.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. A.).—The Moneta Five closed the show at the Kedzie the last half of last week and had everything their own way. "An Evening at Home" is the title of a well-built singing and musical act, where each of the five people does a little. The Moneta Five will give any act a hard tussle on any bill. Cal Stewart without his drop whittled his stick and told his rural routine, finishing strong. Stewart has some new material since last seen, and still is well up in his class. Lewis and Chapin were on instead of Sol Burns and easily made good. The opening gag "Raw, Raw, Raw" has been "rawed" around here pretty long, and doesn't get them anything. The medley landed a bunch of laughs and sent the team straight to the front. Archie Onri and Co. offered a juggling and balancing act that landed because of Onri's ability to handle the sticks. Onri juggles seven balls, but doesn't work it up strongly enough, and fails to get half the value out of the trick. The devil sticks have been handled by Japs for a long time, but Onri can juggle them with anyone. A little boy in the act is made up for a girl and fools everyone. The trio work hard and deserved everything they received. Douglas and Douglas offered a fairly good acrobatic opener. It's a novelty to see the woman in an act of this kind do any work, and Douglas and Douglas are to be complimented on this. Opening the show at the Kedzie is a hard place, to judge an act of this kind. O'CONNOR.

REX (Considine & O'Toole, mgrs.; agent, A. E. Meyers).—The Rex is Chicago's newest small house, and is located on Madison Street near Western Avenue, only a few blocks from the Ashland and the Kedzie. The new house is a neat little place but a hard place for talking acts, as the trolley cars buzz pass every half minute. Last three days of last week the bill was a first class one. Johnson and Fletcher, formerly with the Four International Comiques, are two corking good tumblers. Jack Atkins came next with a good line of talk that seemed to go a little high. Jack Harlow and Company presented a sketch called "The Dickey Bird" that doesn't belong on the split week time. "The Dickey Bird" offers lots of funny little situations, and the present cast seems to get all they can out of them, although the one playing the father is not just quite as fatherly as he might be. The act is a hard one to judge in the Rex, and would look better with a regular set behind it. Olga Loraine with her Bowery Girl specialty put over a hit well deserved. Mad Miller closed the show with a novel offering in the jail breaking line. Instead of handcuffs Miller works only with jackets, etc. The act is a good one, and Miller would get a lot more out of it were it properly staged and presented. At present it is mediocre, and it will take a little thinking to put it in the first line.

SARATOGA CAFE (Roy Sehree, mgr.; agent, Jacob Sternad).—Karl Flynn and Nettie McLaughlin did well at the "Barra" the first half of this week with their singing and dancing act. The team returned to the cookery with a complete outfit of new costumes, with the exception of the Yama Yama suit worn by Miss McLaughlin. This is the kind of an act that can make a hit at the Saratoga, no matter what the diners are eating. Alice Van is another hit with her medley of national dances. Miss Van changes her costume to suit the dance by removing a small particle of clothing during her steps and tossing it to one side. The Begar Sisters held over from last week also, won applause with their acrobatic whirlwind dancing. Con Daley is probably satisfied that a quiet singing act does not go in the dining room. Con tried a quiet "dope" song, but no one heard him. The Lambrottis opened the show with a musical act. Jimmie Gordon says he heard them play "Dixie," although he was up on the sixth floor.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Bill for 24-30 was very well liked. The Great Albini was headliner and his work was interesting. Checkers Von Hampton and Hazel Jossiyn and Co. were liberally applauded. It is a "girl" act, and while put together badly individual cleverness is evidenced. Ada Melrose opened the show with songs and imitations. The Twin City Quartet (until recently the Apollo Quartet) followed and was liked. Davis and Cooper did particularly well in third place. The Von Hampton and Jossiyn Entertainers had fourth place. After the intermission Adelaide Lorene and Co. presented an act which is new in Chicago, and which has undoubted merit. It is particularly well dressed. Will Spillard followed with ill. songs, and then on came Eddie Kane, a Jew comedian, who scored a big hit. His talk is entertaining and his parodies are clever. Given a choice position on the bill he more than made good. The Great Albini closed the show.

LINDEN (C. S. Hatch, mgr.; agent, William Morris, Inc.).—31-2: Pearl Allen, Watson and Dwyer, Keegan and Mack and Tom Maguire. 3-6: McDonald and Huntington, Arthur Loftus, Grace Orma and Casad Brothers.

FRANKLIN (Gisel and Bechman, mgrs.; agent, Frank Q. Doyle).—31-3: Lillian Mayo, Davis and Cooper, Bruce and Calvert, and Reffner and Cook. 4-6: Harrison, Norman, Gilbert Trio, Texico, Moran and Morris and Jimmie Green.

CIRCLE (Ballaban Brothers, mgrs.; agent, W. V. A.).—Jimmy Lucas, Montambo and Barteila, George Paul and Co., and Lewis and Chapin. 3-6: Douglas, Flint and Co., Floyd Mack and Loos Brothers.

APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—31-2: "Sir General," Herbert Albini, Richards and De Winter and Ethel Gilkey. 3-6: The Great Albini, Bessie Allen, Leonhardt and Pollard and Porto Rican Quartet.

COMEDY (J. G. Burch, mgr.; agent, William Morris, Inc.).—31-6: Jarvis and Martyn, John Baxter, Laura Roth, Canfield and Carleton, Colby and May and Bissonette and Newman.

VIRGINIA (J. F. Ritchey, mgr.; agent, Frank Q. Doyle).—31-2: Laurient Trio, Washer Bros., Texico, and Nacy Walker. 3-6: Walter B. Hale, William Burt and Co., White and Mann and Riva Larsen Troupe.

PASTIME (Edward Barrett, mgr.; agent, W. V. A.).—31-6: Edith Clifford, Lowell and Esther Drew, Little Christine, Kaima and La Farion, J. R. Waters and the Six Gypsy Wayfarers.

GARFIELD (Fred Schaefer, mgr.; agent, Frank Q. Doyle).—Mabel McKinley is feature act all this week. Rest, 31-2: Burkhart and Berry, O'Connor, Saunders and Elliott, Tom Powell and Schwartz and Knell. Rest, 3-6: Mr. and Mrs. Charles Ellis, Eddie Kane and Totito and Co.

PRESIDENT (I. A. Levinson, mgr.; agent, Wm. Morris, Inc.).—The American Newsboys' Quartet is feature all this week. Rest, 31-2: Jack Hawkins and Co., Arthur Loftus, and Ziska and Co. Rest, 3-6: Pearl Allen, Al Wild and Clayton and Drew.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—31-2: Porto Rican Quartet, Totitos and Co., Mr. and Mrs. Charles Ellis, Eddie Kane and Ollie Westerman. 3-6: Eddie Gilmore, Hall and Hall, Burkhart and Berry, O'Connor, Saunders and Elliott and Tom Powell.

GRAND (Grand Theatre Co., mgrs.; agent, W. V. A.).—31-2: Kamekichi Japs, Wayne Christy, Smith and Arado, and Musical Geraldo. 4-6: Four Dancing Bells, Lewis and Chapin, Bessie Leonard and Richmond and Hawley.

LYCEUM (Fred Linnick, mgr.; agent, Frank Q. Doyle).—31-2: Mae Melbane and Co., Robert Fosha, Sam K. Otto and The Brahams. 3-6: "Sir General," Jolly Ruth Garnold, Rickards and De Winters and Musical Morrises.

ARCH (Art Jarvis, mgr.; agent, Frank Q. Doyle).—The Quaker City Quartet is featured all week. Rest, 31-2: Al Wheeler, Burke and Farlow, and William Burt and Co. Rest, 3-6: Laurient Trio, Washer Brothers and Nancy Walker.

IMPERIAL (A. Samuels, mgr.; agent, W. V. A.).—31-3: Tom Carroll and wife, Dalton and Tiffee, Patti McKinley and the Two O'Dolos.

MABEL (Robert Pottinger, mgr.; agent, W. V. A.).—Christine Hill and Co. is featured all week. Rest, 31-3: Leo Beers and Wishard Sisters. Rest, 4-6: The Heaveys, The Savages and Annetta Link.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. A.).—Zenda is featured all week. Rest, 31-3: Murphy and Mack, Stith and Stith. Rest, 4-6: Leo Beers and Tom Carroll and wife.

PEKIN (Robert Notts, mgr.; agent, Frank Q. Doyle).—31-6: Emerson and Adams, Baker and Connella, Hubert De Vean, Windecker's Band, Swinton and Walker, Ed Toliver and May Wallis.

LYRIC (Ben Giroux, mgr.; agent, W. V. A.).—31-3: Carmen and Roberts, Al West, The Heaveys. 3-6: Will Fields, Murphy and Mack and The Lamboittes.

PEOPLE'S (John J. Nash, mgr.; agent, S.-C.).—31-6: Godlewsky Troupe, Woodford's Animals, Harry and Kate Jackson, Dorothy Vaughan and Tom Ripley. Little Hip was the headliner last week and Tom Brantord provided the major part of the show with his songs and talk and imitation of a human band, and presenting The Three Methven Sisters, who recently came under his management, and Onetta, the dancer. Mr. Brantford went big and his other acts were well liked. Mr. and Mrs. Jule Walters took the place of Ralph Cummings and Co. late in the week and presented a different sketch from that reviewed recently in VARIETY.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—31-6: Anna Eva Fay, Seven Kid Kidders, Willis and Stoneaker, Redwood and Gordon and Great Lawrence Trio. Frank Mayne and Co., in the protean playlet, "The Third Degree," was headlined for week ending 30 and proved an unusually meritorious offering. Mr. Mayne played seven different characters splendidly. Frank Healy had the role of the officer and Lou Miller was the inspector. Lloyd Coppens was well received with his "Rube" violinist character. The Three Sisters Kelcey scored with songs and dances, introduced with eccentric touches by one of the girls. Douglas A. Flint and his company (Virginia Fairfax and William Gross, Jr.) presented a comedy sketch. "The Mixers," which caused many hearty laughs. The Porto Rican Quartet (colored) were very good and the basso sang several good solos. The Four Tossing La Velles opened the show with an acrobatic act, in which the most striking trick was the assuming of a three-high position and having the top-mounter come gradually to the floor with the understanders retaining their hold, and after a moment's rest a return to the original position.

SCHINDLER'S (L. S. Schindler, mgr.; agent, S.-C.).—Four Cook Sisters and Madam Bedini's horses are held all week, last being feature act. Rest, 31-2: Douglas Flint and Co. and Miller and Lisle. Rest, 3-6: Ed Dunkhorst and Co. and Mullini Trio.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—31-6: Little Hip, Bessie Brownie and Co., Art Adair, Huntress and the Three Methven Sisters.

Riccardo St. Elia

Leading Pantomimist in "Paris by Night" — Will leave that company Feb. 6 to rehearse a new act with **Mlle. La Gai**

Ralph Cummings was closed at the People's Theatre on Wednesday night of last week. The curtain was held ten minutes for him, and an argument followed, in which he was closed. Mr. and Mrs. Jule Walters took his place.

Ida Sturgess, of "The Follies of the Day," has been suffering with her throat, but has remained with the company in spite of her illness.

Leah Propp, of "The Follies of the Day," left the show at Albany, to get married. She had been one of Gertrude Hay's Brick Tops.

Walter McCullough, who recently closed as leading man of a stock company at Salt Lake City and came to Chicago, returned to the Salt Lake last week and opened there Sunday as "The Devil" in "The Devil, the Servaut and the Man."

The Hoffbrau and Edelweiss restaurants have installed a quartet to work continuously from 11:30 p. m. to 1 a. m. hereafter. The quartets will do solo and team work as well as singing together. The Hoffbrau has the Apollo Quartet and the Edelweiss the Eclipse Quartet.

The Morris Chicago office is booking for the Orpheum Theatre, Owensborough, Ky., and the Grand at Raleigh, N. C.

Paul Gondron was made a shriner last week.

John Considine of the Sullivan-Considine Circuit is expected in Chicago about the 8th of February.

Joe Tinker, the baseball player who suddenly leaped to fame in vaudeville, has separated from Sadie Sherman, and this week "A Great Catch" is at the Star Theatre, where Zelia Call is holding down the base formerly covered by Miss Sherman.

The cause of the team splitting was the failure of Miss Sherman's voice last week while the shortstop's act was holding down top position at the Majestic. There is little danger of Tinker deserting the cubs for vaudeville, a la Donlin, and it is thought that after Joe has worked the local Association houses he will hie him home and don his uniform for the Southern workout.

Mabel McKinley headlined a bill at the Apollo Theatre, a small house in town, booked by Frank Q. Doyle.

The Musical Lamoines play a return date at the Majestic, East St. Louis, Feb. 13, opening at the Star the following week.

Frank Trottman, manager of the Star Theatre, Milwaukee, which plays Western Wheel burlesque shows, is contemplating building a ten-cent moving picture theatre on Third Street of that town. The new house will have seating capacity of 600.

The Witching Hour closed last Saturday at Milwaukee, Wis.

Tom Flynn, the ex-cop, who owns theatres in Kensington and Blue Island, besides a string of race horses, is reported to have won $50,000 on his fillies in the South last week. Tommy Burchill says Flynn will probably buy a few more saloons.

George Crotty has been booked over the Inter-State time.

"Slivers" Oakley left Chicago last Saturday to jump to Hathaway's, New Bedford. Oakley lost the Sunday shows in order to make the jump.

Chas. E. Kohl, Jr., has booked Chiquita to play the Star next week, with the Haymarket to follow. Chiquita has been playing in the west for some time.

"Deep Stuff" McKee is the name of an act that has been booked over the Campbell-Danforth time by Tommy Burchill.

Burns and Clark, who were playing the Vaudette, Alma, Mich., last week, left Saturday to make Manitowoc for a Monday opening, but failed to arrive until Tuesday night, having spent two days out in the middle of Lake Michigan on a boat that was lost.

Ralph Clarke, the harpist, formerly with Julius Steger and Co., has been booked solid up to next May.

Jimmie Lucas played the first three days of the week of Jan. 31 at the Circle Theatre here, and left the following day to make a jump for Spokane, where he opens on the Orpheum time.

Budd Menzel, formerly stage manager of the Kedzie, and now connected with the Eugene Cline Co., returned last week from a trip on the road, and will remain here, attending to city business.

Recently Jack Lait, press agent of the American Music Hall, was sitting around a table with several friends, among which were Ashton Stevens and Elmer Rogers, manager of the American Music Hall. Lait introduced Stevens to Rogers and remarked as he did so: "Mr. Rogers, this is Mr. Stevens of the Examiner, who was responsible for my debut in the show business." Stevens extended his hand to Lait and said: "Jack, old boy, glad to hear of it; when is it coming off?"

Minger & Jalonak, lessees of the Danville Opera House, Danville, Ill., and the Illinois Theatre, Urbana, Ill., have placed their bookings in the hands of the Morris Chicago office. Minger & Jalonak are figuring on leasing.

The employees of Milwaukee theatres will run off a mask ball at the West Side Turn Hall, Milwaukee, on Feb. 9.

Harry Kirshbaum, formerly manager of the Ted Snyder music store at Kansas City, has been shifted to Chicago, where he will become a plugger under the guidance of Frank Clark.

The Crossman Quartet agreed to disagree last week at Duluth, and the act split up. Mr. Crossman has held his men together for a year, and will reorganize in the near future with four other men. The act has gained a good reputation in the middle west.

Maudie Smith, at present the understudy to Vera Michaelena in "The Flirting Princess," will play the principal part on the road next season.

The Moneta Five have been booked over the Sullivan-Considine time for a return engagement.

Frank Murphy of the Phantastic Phantoms, is the father of a baby girl born Jan. 21, at Duluth, Minn.

Jim Morton gave one of the classiest supper parties ever pulled off at the Saratoga last week, when Mrs. Morton (Josephine Ainsley) returned to hubby after a long absence, having been on the Sullivan-Considine time. Jim was working, and after the show took in a dog fight with a number of friends, but managed to get to the "Sarra" in time for soup. Seated around the table were Sadie Manley, Joe Tinker and wife, Fred Mace and wife, Billy Gould, A. E. Meyers, Jake Sternad, "Slivers" Oakley, Vic. Hugo, Harry Tighe, Bert Cordray, Jinnie Farrell, Abe Jacobs, Dan O'Leary, Harry McGinnis, B. J. Larkin, Walter Simpson, Marie Clarke and a score of others. The food-fest took place during the vaudeville show, and the Tribune photographers took a flash-light photo of the affair from the stage.

Gertrude Stanley at present leading woman of the stock company at the Majestic, Topeka, is suing T. Burke in vaudeville for divorce. Edward J. Ader is the attorney for the complainant.

Chas. E. Conway and Blanch Alexander have been booked by Chas. E. Kohl, Jr., for the Star week of Feb. 14. Their offering is entitled "When I Was In the Ballet."

Morris and Morton, who have just finished a long tour over the Sullivan-Considine Circuit, have separated, and Johnnie Morris has gone to Duluth to rehearse a new act with his wife.

Merritt and Love have been booked for four weeks through the Walter Keefe office.

Errac has been booked for twenty weeks over the Western Vaudeville Managers' time.

Maud Hall Macy Co. open in Winnipeg next week for a 20-week run over the S.-C. time.

"Menetekel," which just finished nine weeks on the Keefe times, opens for a return engagement.

SAN FRANCISCO

BY LESTER FOUNTAIN,

ORPHEUM (Martin Beck, gen. mgr.; Orpheum Circuit, agent direct).—Julius Steger in "The Way to the Heart," artistic hit; Gus Edwards' "Kountry Kids" in "Miss Rose's Birthday," mild success; Prato's Simisan Cirque, fair applause; Arthur Whitelaw, "The Irish-American," got away flying and closed strong; Hackett, Childs and Morton, carrying act, good; Vilmos Westony, appreciated; Claude and Fannie Usher in "Fagan's Decision," big reception, repeated curtains; Four Readings, big applause throughout; Cook and Stevens, landed solidly.

NATIONAL (Zick Abrams, mgr.; agent., S.-C., W. P. Reese).—Show weak. Emerald and Dupree, English s. and d., slow opening, close well; Gardner and Golden, "Those Funny Men in Black," outstays time limit; Al Fremont & Co. in "The Way of the West," finish disclosed too early, stilted plot, but scored; Sally Stembler, comedienne, passed; Probst, whistling imitator, clever, appreciated; George B. Reno, "The Misfit Army," headliner, good laugh.

AMERICAN (Ed Homan, mgr.; agent, S.-C.; W. P. Reese).—Four Baltus, acrobats, appreciated; Le Brun Grand Opera Trio, well liked; Trainor and Dale in "Prevaricating Hero," pleased; Yola Yberri, "A Dream of the Dance," accompanied by Louise Taylor, soprano soloist, singing hit; Les Jundts, equilibrists, good applause; Merriman and Lecourney, singing, scored; Eddie Dolan, monologist, laughing hit.

CHUTES (Alex. Pantages, mgr.).—Lottie Mayer, "The Diving Queen," interesting; Willis and Hasson, equilibrists, great act, went big; Pearson and Garfield, comedy and song, sincere effort; Payne and Lee, s. and d., well received; MacLean and Bryant, sketch, "Ootsey," ordinary; Sig. Galvano, harpist, passed nicely.

The Grand Theatre, Mission and 22d Sts., will play three acts instead of two as heretofore.

Alber's Polar Bears have proven a big feature at the various houses in town.

Bert Levey is now booking the Fresno Theatre, Fresno, Cal.

J. S. Victor, formerly stage manager at the National, is now at the Portola Theatre.

Manager Zick Abrams, of the National Theatre, is in the ice business these days. This season's harvest of ice up to date from the three lakes on his ranch in Siskiyou Co. is 950 tons. Ice at present is bringing $10 a ton. From present indications another freeze is possible. Manager Zick has orders for his entire stock.

Tony Lubelski, amusement manager of the Portola Cafe, has secured the following artists, who are en route to this resort: Ina Claire, Gypsy Wayfarers, Blanche Gafney and her Five Dancing Girls, Beth Stone, late feature with Lulu Glaser Comedy Co. Famous Fratinelli is now being negotiated for.

Billy Arlington, the old time minstrel and for many years at the head of the various minstrel shows under his real name of Valentine B. Bunnoll, has brought suit for divorce.

O. S. Burns, the booking agent, has formed a partnership with Ernest Howell, of the Central Theatre, and hereafter the former's string of independent houses will be known as the Burns-Howell Circuit.

Sam Mendelsohn, manager of the novelty theatre Vallejo, Cal., will take charge of Bert Levey's offices in this city about Feb. 1. Levey will then leave for the east on a business trip.

The California Theatre, with the change of policy, running pictures in the afternoons only and the regular performances at night, has made a most profitable move, capacity being the rule.

A rumor is afloat that the management of the Central Theatre is contemplating going back to melodrama. Before the fire this house was the home of the melodrama. Vaudeville has been tried the last few weeks. FRISCO.

BOSTON

By MORTON BIRGE,
VARIETY'S Boston Representative.
82 Summer Street.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—The second and final week of R. A. Roberts as the American headliner opened with a big house. Mackay, musical mimic, started the bill to fair applause. The Reid Sisters, acrobatic dancers, worked up slowly to a hand on brisk kicking and closed strong with acrobatic finale. Middleton, Spellmeyer and Co., "A Texas Wooing," drew two curtains at the finish, and applause for Middleton's solo; Tudor Cameron and Bonnie Gaylord, in "On and Off the Stage," started matters right. The shift to dressing room scene caught the house well and the act held strong. Dora Pelletier, in imitations, with Charles Messenger at the piano, went well, with good hand for imitation of Tanguay. R. A. Roberts, headliner, changed to "Cruel Coppinger." Roberts was given advance applause and good hands on his changes throughout. Act closed strong with four curtains. Jas. J. Corbett, billed strong, came on to a good hand and held easy with stories. Flying Weavers, aerialists and iron-jaw, went well.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—With Loie Fuller's dancing muses in the "Ballet of Light," Jesse Lasky's new "At the Waldorf," Mareena Nevaro and Mareena, the comedy equilibrists, and Neff and Stair in an act new to the big time, the Keith bill this week was full of meat. The Musical Johnstons, xylophonists, opened the bill and drew an encore. Ed Morton's comedy songs opened quietly, but got under way and closed in good shape. Mareena, Nevaro and Mareena got an instant hand on the cigarette business, and never let go of the house. The Neapolitans scored for an artistic act; John Neff and Carrie Starr, having their first go at United time, justified the good reports of them. The Ballet of Light scored as usual. Clifford and Burke in their talk and s. and d., went merrily. Lasky's "At the Waldorf," the longest act on the bill, sustained the interest with Knute Erickson's comedy business getting the big laughs.

CASINO (Charles Waldron, mgr.; agent, direct).—"High Rollers," added feature; Farrell-Taylor Trio, musical; Six Bonsettis, acrobats.

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Empires," Wednesday, wrestling; Joe Rusek vs. Jim Prokus, amateurs, Friday.

GAYETY (G. H. Batcheller, mgr.; agent, direct).—"Columbias."

BOWDOIN SQUARE (A. L. Griffin, mgr.; agent, Phil Hunt, New York; Ed. Kelley, Boston).—Montague's "Fashion Plates." Honse bill includes Von Harding, "Human Butterfly"; Jennie Ward, comedienne; The Husseys, ventriloquism and musical; Morgan and West, sketch; pictures.

HOWARD (Jay Hunt, mgr.; agent, Phil Hunt, New York; Ed. Kelley, Boston).—John L. Sullivan and Jake Kilrain for headliner act; Johnson-Ketchell fight films; Blake's animal circus; Burns and Fulton, dancers; Howard and Collinsou Trio, "Fun in a China Shop"; Billy Farnon and Clarke Sisters, s. and d.; Flying Martins, trapeze; Bouton and Burke, songs; Burgos and Clara, guns, lariat and wire act; Rice and Walters, "A Day on the Farm"; Moon and Phillips, musical; Walsh and Reddin, comedy; Theo Leightner, pianologue; Celia Weston, songs; LeClair and West, comedians; Oterita.

HUB (Joe Mack, mgr.; agent, William Morris).—The Great Weidmere, hypnotist; 31-2: Frisby, Dyke and Co., musical comedy; Alice Lee, ballads; Nina Lester, s. and d.; pictures.

SCENIC (M. F. O'Brien, mgr.; agent, I. B. A.).—Somers and Laws, "The Auto Maniacs"; Skinner and Woods, s. and d.; Lottie Fremont, sericomic; Frank Hatch, songs; pictures.

CAMBRIDGE SCENIC (F. C. Murray, mgr.; agent, I. B. A.).—Gertrude Dudley and Co., songs; Dannie Simmous, hobo; Juggling DeLisles, Louise Whitney, songs; pictnres.

NEW PALACE (I. M. Mosher, mgr.; agent, National).—Ross and Stuart, Great Bowdoin and Co.; Van and Davis, Harrison and Moore, Four Whalens, Dave Porter and Co., Walters and White, Aitkin Bros., Ingram and Lind, Prampins; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Alice Patten, Three Morrises, Sandy McGregor, Harris and Nelson, Miller and Princeton, Towers; pictnres.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Turner Bros., Bob Winstanley, Sharp and Sharp, Ledman and Somers, Sousa and Sloane; pictures.

QUEEN (W. T. Worthy, mgr.; agent, National).—Mlle. Ricardo, Grace Manteil, Gertrude Black; pictures.

UNIQUE (W. T. Worthy, mgr.; agent, National).—Bert Seers, Rube Armsdale, Clarine Moore, Geo. Devere; pictures.

PASTIME (Frank Browne, mgr.; agent, National).—Harmony Trio, Karl Lang, Jas. Moore; pictures.

STAR (Charles Campbell, mgr.; agent, National).—Mike Dowd, Elmer, Clarence Dotson, Clayton Jenkins; pictures.

A new vaudeville and moving picture house has been opened on Temple street, Cambridge, named the Scenic. It is the latest addition to the Scenic Circuit, which books through John J. Quigley's Boston branch of the I. B. A. F. C. Murray is manager of the new house.

"The Girl from Rector's" played two extra matinees this week at the Boston in addition to the Wednesday and Saturday regulars. "The Girl" got by the censor and the attendance was a riot.

Theodore Schroeder, the vaudeville producer, has arranged with the I. B. A., through John J. Quigley's Boston office, for Karl and Cleo Sisters to play the independent circuit.

Marie Victoria, who closes 5 a ten weeks' single engagement at the Empire, holds a contract to play with "The Yankee Girl" Co. next season.

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PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was tough sledding for the acts on Monday. The patrons of this house, particularly on Monday afternoon, have never been known to become wildly enthusiastic even at the height of their merriment, but on Monday they were unusually cold. Irene Franklin was the headliner and she got a whole lot out of them. Those in front did come to life long enough to hand out a big bunch of applause at the finish of each song, and when she finally sang "Redhead" they forced her to come back for several bows. Her success lies in her songs and the way she puts them over. One or two of her new songs are gems. Several new acts were shown and made good. Ethlynne Bradford and William H. Macart, in "A Legitimate Hold-up," made a very good impression. Macart paves the way cleverly with talk and there are plenty of comedy, action and situations in the full-stage portion of the act to carry it through a winner. Miss Bradford forms an excellent foil, also adding a decidedly attractive stage presence. Lola Merrill and Frank Otto were new here in their "After the Shower." There is just a little too much talk to keep up the pace in the early portion. Their bits of singing and stepping add a nice finish. Miss Merrill is also there with some looks. Tom Edwards, the ventriloquist, finished strongly with the infant stuff. He has a good line of talk with the boy, gets his best results with the "infant," especially with the "women." The Village Choir got through nicely as usual. There is little chance for this act to fall down on its general merit for singing and it is always good to look at. There is a new drop used, also a new man in the four. Mr. and Mrs. Perkins Fisher did extremely well considering their position with "The Half Way House." There is a deal of good, snappy talk in his sketch, with a pretty bit of sentiment for the finish. The Kitamura Japs were on at the close. The sight of the elaborate setting always holds the house and the Japs go through a routine of showy and well done stuff. The Three Ernests had the opening spot and did more than usually well there. McNish and Penfold followed and got through nicely.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Wahland and Teckla, Musical Days, Jenkins and Covert, Phil Bennett.

LIBERTY (M. W. Taylor, mgr.; agents, Taylor & Kaufman).—Robinson Trio, Al and Lila Sharpe, Mylie and Orth, Louis Granat, The Lanoles.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Willard's Temple of Music, Du Callion, Lady Carmen, The Boydells, Merry Minnie Stokes and Co.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Donlevy, E. A. Turner and Co., Kellam and Keene, Claire Sisters.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, direct).—Italia, singer; Golden and West, The Mahoneys, Gordon Trio, Blake and Bell.

FRANKLIN (Weinstein & Labell, mgrs.; agents, Taylor & Kaufman).—Four Gardners, Butler and Lamar, Hilton and Lewis, Banfield.

COLONIAL (Taylor & Kaufman, agents; agent, C. W. Williams).—Michael Braham and Co., Le Fere and Fields, Kit Carson, The Bruces.

THE PALACE (Thos. Dougherty, mgr.; booked direct).—Donnelly and Carroll, W. P. Burt and Co., Siddons and Earl, Pictures. This house opened Monday. It is situated at 29th and Columbia avenue and drew crowded houses on the first day.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Sigamoto Japs, Arnold and Felix, Bryant and Smith, Wesley Norris.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—Adgie and Lions, Keeley and Parks, Joe Goodman.

GEM (Morris & Amk, mgrs.; agents, Taylor & Kaufman).—Price and Diston, The Malcolms, The Gordon Bunch.

PALACE (W. Barritt, mgr.; agent, M. P. C. O. A.).—Deodato, the magician, was featured this week. Nothing very startling in the trick line is shown, but the Italian is a good showman. Everything looks spick and span, and he has a good assistant. Dill and Ward offer a neat looking and pleasing dancing specialty, framed up just right for this sort of time. The opposite is seen in the dancing act of Rose Lee and Boys. This number needs attention. The trio have the wrong idea from the start. They work too hard and secure no results. The boys are good steppers. Miss Lee tries some singing, hard shoe and fancy stepping with some contortion, but it is only fair. Elsa and Rosa is a "sister act," one working for comedy in a character make-up, the other straight. Once or twice they landed nearly right. The girls have a good idea for an act, and should develop it. The Musical Mays did nicely with a straight musical act. There was not much applause until the "Old Glory" stuff at the finish, but the number went through in fairly good shape. Fisher and Fisher in their familiar comedy bicycle act; Herman and Rice and Rich and Walters, in their talking act, were the others. Louis Weber is now directing the orchestra.

VICTORIA (Jay Mastbaum, mgr.; agent, M. P. C. O. A.).—Bill reached the general average. Minnie Crawford just missed a big hit. Minnie is a male impersonator, with a good make-up. She sings a couple of songs with a little stepping at the finish, but wastes a lot of time on some musty jokes. Yackley and Bunnell put over a good sized laughing hit with their comedy musical turn. Franz Meisel, who has been heard here twice before was warmly welcomed. Harvey and Fitzgerald went through strongly with their comedy acrobatics. Onri Althorpe and Co. presented a familiar act with revolving globes. The Merritt Sisters offered a singing and dancing number of some merit. The Moles met with fair success in a comedy bicycle turn. Very much soiled corsets are exposed for laughs and should be cut out at once. Vaughner, Patterson and Halliday (colored) won some favor with songs and dances. Their talk is draggy and of loose texture.

WILLIAM PENN (George Metzel, mgr.; booked direct).—Beatrice McKenzie, Walter Shannon and Company in "More Ways than One"; Colonel Fred, trained horse; Dorsch and Russell, Harper-Smith Trio; Pique; Mary Davis.

TROCADERO (Charles Cromwell, mgr.).—T. W. Dinkins saw his "Yankee Doodle Girls" show for the first time since he started it off on its present tour this week, and he was well pleased with it. This is not uncommon with burlesque managers, who review their own shows. Occasionally, Mr. Dinkins thinks the "Yankee Doodle Girls" is a good show, and he has reason to think so. On Tuesday afternoon the house was almost filled and there was plenty of evidence that those in front were of the same opinion as Mr. Dinkins. The "Yankee Doodle Girls" ought to please generally. It is a fast, snappy organization with a company of workers who seem willing to try their best to get results, in most cases they succeed. The women principals and chorus save the first part, where the comedians run a poor second. The women have nothing particularly strong to work with, but have a way of doing their work that lands them in right. Sadie Huested, handicapped by a sore throat, put over several minutes of lively business, working with the audience, and in other bits, made herself more than agreeable. Julia Seyon scored well when she had the opportunity, particularly at the head of a bathing number, and Jennie Gladstone added her share in the role of a model. Miss Gladstone is there several ways with her "figger" and had the grace and carriage necessary to show it off. All the numbers were handled well, supported by a chorus which deserves special mention. Novelties are at both ends of the first part. The curtain goes up on a model display, followed by a medley of catchy numbers, during which the principals are introduced as leaders, the men and women having equal share. For the finish the show makes a clean up in a "Congress of Nations" number, led by Sadie Huested in the best looking march suit she has worn in a long time. The costumes are pretty, said to be accurate, and it makes a very attractive finale. The burlesque is "Up in the Air," and here the comedians have their inning. Harry Seyon and Harry Hearn handle the comedy, while Joseph L. Dixon is the "straight." This trio have the same places in the first part, but having light material to work with make slight impression. In the burlesque they all do well. The sight-seeing auto stuff of last year is brought up to date by the use of an air-ship and the scene is laid on a roof. Seyon and Hearn make a clever team here, and the laughs came steadily for their efforts. Miss Huested also adds some laughs in a "kid" make-up. Julia Seyon and Jennie Gladstone are also in

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evidence, the latter getting considerable out of a tough part. Sadie Huested started something in the "cooch" early, but quickly subsided. Sadie Melville, from the chorus, who is programmed as "Turkey" in the "Congress" number, pulls just a slight "wiggle" in her march, and Sadie is built just for that suit, too. Next comes Miss Gladstone, who cut loose in a number which won several encores, and for a finish Chocoeeta appeared, but did nothing more than a little Spanish dance. The ollo wins honors. Collins and Hawley give it a great start with their capital dancing. These boys can step, and have gotten away from the beaten path with their dressing. It is a classy act for any place. Dixon and Hearn in "A Smash Up in Chinatown," made a very good impression. The Seyons held up the pace with their songs and talk, and Robinson and Le Favor added a corking finish with their comedy acrobatics. All the men appearing in the ollo had bits in both first part and burlesque. The show looks well throughout, the costuming being bright and attractive.

GAYETY (Eddie Shayne, mgr.).—Queens of the Jardin de Paris.

CASINO (Elias & Koenig, mgrs.).—"Bowery Burlesquers."

BIJOU (O. M. Ballauff, mgr.).—"Star Show Girls."

Nellie Graham (Gray and Graham) was ont of the "Bon Tons" show for several days, owing to illness here. The act has accepted sixteen weeks' booking in Australia.

Billy Watson found time enongh to stop counting the receipts of his "Beef Trust" show last week to visit the hospital to have his injured ankle dressed. Watson wil be operated on again at the end of the season.

Paul Le Croix, the juggler will sail for France the latter end of the present month to fill several weeks' booking. He is building up a new act.

Mitchell and Quinn, who were called upon snddenly to go west, return to play some eastern time next week. They have a route over the Orpheum Circnit booked.

Charley Doolin, the Phillies' new manager, who has been playing vaudeville for the past four weeks, will return next week to pilot the ball team to the south on its training trip. The Sporting Writers' Association has arranged a dinner for Doolin and President Fogel, to be held Feb. 23.

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ST. LOUIS

By FRANK E. ANTENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Mlle. Latina, physical culturist, fair and agile; White and Simmons, "On the Band Wagon," a funny blackface turn; Chas. Sino, shadowgraphist, novel; Jos. Hart's Bathing Girls, with Glenwood White and Pearl Hunt, pretentions and clever; Sig. Travato, virtuoso, gifted; Cressy and Dayne, "Bill Biffin's Baby"; Frank Fogarty, the Dublin Minstrel, hit; Spalding and Riego, thrilling aerialists.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circuit direct).—Wilson and Avesto, comedy acrobats; Lucy Lucier and Charles Ellsworth, sketch; Ollie Young and April, novelty manipulators; Donita, talking doll; Mr. and Mrs. Gene Hughes, "Suppressing the Press"; Little Amy Butler and her quartet; Sansone and Della.

STANDARD (Leo Reichenbach, mgr.).—Sam T. Jack's Co. with Blanche Washburn, Rose McFarland, Charles Douglas and Abe Leavitt.

GAYETY (O. T. Crawford, mgr.).—"The Merry Whirl" is more musical comedy than burlesque. James C. Morton and Frank Moore head the cast, and are splendidly supported by Nancy Brewster, Phil White, Marie Beaugarde, Claire Maynard, Eleanor Lastelle and others.

ATLANTIC CITY.

YOUNG'S PIER (Ben Harris Show; agent, U. B. O.).—Mr. Daniel J. Sullivan and Co. in "Captain Barry," liked: Hal Reid and Co. in "The Girl and the Ranger" (New Acts); Swan and O'Day, talk and dances, a hit; T. Nelson Downs, coin manipulator, very clever; Prince Youturkey, wire act, excellent; De Renzo and La Dne, aerial gymnasts (New Acts); Patterson and Kauffman, songs (New Acts).——SAVOY (Harry Brown, mgr.; agent, direct).—Fougere and Emerson, songs and dances; Marion Davis, songs; Art Lasley, comedy banjoist; talking pictures.——STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.——NOTES.—The Steel Pier opened Sunday night for the season with Vessella and his band.—Billy Seaton, who lately quit the "Midnight Sons," is back in vaudeville. She was here last week in new songs and costumes.—Child's restaurant opened today, another evidence that the season is on. I. B. PULASKI.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—A well balanced bill has been put together this week, headed by Lasky's "The Leading Lady," tabloid musical comedy interpreted by capable company; Nellie V. Nichols, found favor with her songs and impersonations; Raymond and Caverly, German comedians, laughable; the Six Flying Banvards, aeronants, very good; the Two Pncks, excellent s. and d.; Susan Recanora, vocalist, good; the Potts Brothers, "Donble Tronbles," well liked; Tsudo, Japanese equilibrist, applause.——WILSON (Joe Dillon, mgr.; agent, Joe Wood).—The Satsuma Imperial Japanese Tronpe, good; McKee, Rice and Co., "My Wife's a Hero," clever sketch and Co.; H. V. Fitzgerald, impersonator, scored; the Barringtons, "Simple Simon and the Lady," amusing; Four Pell Brothers, acrobats, excellent; Lillian Carter, mimic, very good; May L. Bell, classy musical act; the Dunn Sisters, s. and d., well received.——BLANEY'S (Sol Saphler, mgr.; agent, Fitzgerald).—Rice and Prevost, the "Bumpty Bumps," excellent acrobats; the Great Richards, female impersonator, well presented; Kelly Brothers, dancers, good; Flossie La Van, comedienne, created amusement; Will Deery and Ollie Francis, clever talking sketch, "The Wise Rube," Franklin Ardell and Co., "The Suffrage Qnestion," well liked; Tom Dugan, monologist, scored.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Eddie Lane and his dancers; Lawrence Edwards and Russel in "The Seventh Commandment"; Harry Daily, character comedian; Colton and Darrow, s. and d.; the Four Musical Maids; Domino and Bell.——GAYETY (Wm. Ballauf, mgr.).—The Serenaders.——MONUMENTAL (Montagne Jacobs, mgr.).—Town Talk Burlesquers.

G. C. SMITH.

BAYONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. A.; rehearsal 1).—Ten Merry Youngsters, "Fun in a School Room," good sketch; George C. Davis, monolog, did nicely; Paul Saunders, xylophone soloist, great; Adair and Dahn, wire novelty act, pleased; Flying Hudsons, aerialists, very interesting; Roland Carter and Co., "In Vacation Time," good; Georgalas and Co., rifle experts, went well; Lawrence and Harvey, s. and d., went big.——ORPHEUM (De Angelos & De Ross, mgrs.; agent, Joe Leo).—Miss Livingstone, s. and d., did well; Harry Monroe, acrobatic tramp, good; Fay Temple, s. and d., pleased; Joe Wilton, comedian, fair; Harry Parker, comedian, pleased; Doris Brandon, s. and d., good.

LEROY C. FARR.

BIRMINGHAM, ALA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsals Monday 10).—Gus Edwards' Night Birds with Nellie Brewster, hit; La Vine-Cimeron Trio, good; Hal Merritt, very good; Nevins and Erwood, good; Irene Lee and Bros., took well.——MAJESTIC.—Carl Rettie, mgr.; agent, Inter-State Amusement Co.; rehearsals 10).—Melbourne, Macdowell and Virginia Drew Trescott, hit; Harveaux, good; Billie Landis, very good.——PASTIME (Sam Pearl, mgr.; agent, Gus Sun).—La Fern and Eltes, pleasing; Imga, hit; Grace May, took well; Sam Pearl, good.——AMUSEU (W. M. Newsome, mgr.; agent, Greenwood).—The La Vinis, hit; Wagner and Ditts, took well; Le Grand Heaton, very good; Ben C. Duncan, applause; T. V. Boardman, good. MAT WILLIAMS.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent direct; rehearsal Monday 10).—A capital bill in-

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But I got a baby doll back in Italy,
Some day to New Yorkatown I will bring.
Tell you, kid, her voice is justa like a birdio,
When you hear a sweeta Rosalie sing—
"Ciribiribi," "Ciribiribi."

CHORUS.
"Ciribiribi," my Rosalie she sing to me my "Ciribiribi,"
By that Spaghetti Tree, in Sunny Napoli, Sweet Italy.
"Greata Mary Gard," she say, "I bega pard, you got it kid on me,"
When she hear Rosalie sing a "Ciribiribi" (sounda vera good to me).

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augurates the new policy at this house, eight high grade acts being given at advanced prices. Billy K. Wells, comedian, making the laughing hit; Al H. Weston and Irene Young, close second; Hamilton and Ronca, excellent; Emil Hoch and Co., fine sketch; Adams and Mack, burlesque magicians, amusing; Anderson Sisters, closed strong; the Two Henrls, clever acrobats; "Jumping Jack" Hawkins, good.——SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A.; rehearsal Monday 10).—Roberti's Animals; Chas. Reilly, character comedian; Miss Scudder, vocalist.——NEW ORPHEUM (J. L. Owens, mgr.).—Remains dark, the policy of this house not having been decided upon.

H. A. BARTLETT.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.).—Albert Chevalier heads this week's bill, making his first appearance here in five years. He is splendidly received at every performance. "Swat Milligan" is going big as the extra attraction, and the Royal Tokio Japs have a beautiful act with plenty of life. The Nichols Sisters are the applause hit of the bill. Wentworth, Vesta and Teddy, open the bill with a splendid comedy acrobatic act. Oscar Loraine goes big. The Sully Family, very good, and Brady and Mahoney get by.——GARDEN.—The Behman Show, opening to a sell-out, and has an advance that promises capacity business all week. Next week, Rose Hill Folly Co.——LAFAYETTE.—Follies of the Day, with Larry McCale, the Buffalo comedian, playing to big business. Next week, Kentucky Belles.

BUFFALO.

CINCINNATI.

By HARRY HESS.

107 Bell Block.

ORPHEUM (I. M. Martin, mgr.; Sunday rehearsal at 10; agent, William Morris).—There is not a dull moment from the rise of the curtain to the fall. Sandor Trio, open in a very fine acrobatic number; Jones and Grant, colored entertainers, excellent; Almont and Dumont, exceptionally clever instrumentalists; Caine and Odom, good; Four Mortons, the biggest kind of a hit; Maud O'Dell, living pictures, interesting; Cliff Gordon scored bigger than ever; W. S. Harvey and Madge Anderson, heavy weight jugglers, very clever.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—A good bill is offered this week. The McGradys, arrow shooters, open in an interesting and novel act; of Stanley and Morris, Miss Morris's singing is out of the ordinary; Gordon Eldrid and Co., "Won by a Leg," amusing; Mary Norman, very fine; Harry Tate's "Motoring," a scream; Dooin and McCool received an ovation; George Beban and Co., "The Sign of The Rose," exceptionally clever; Julius Tannen, an individual hit; Bounding Gordons, excellent.

EMPRESS (Daniel F. McCoy, mgr.; agent, S.-O.; Monday rehearsal 9).—A great bill is given this week. Tosaing Lavallees, good; Haverly and Wells, good; Brahms Lady Quartette, exceedingly good; Jack Harlow and Co., sketch, good; Free Seeters Four, hit; Arnoldo's leopards, big number.

STANDARD (Frank J. Clemens, house agent).—Marathon Girls, Anna Suits, a Cincinnati favorite, received a big hand; Six Irish Colleens, Clare and Babette, Hayes and Suits, Aneen Abou Hamad's Acrobats, and the Athens Comedy Four, were the ollo numbers.

PEOPLES (James C. Fennessy, mgr.).—Bohemian Burlesquers. Andy Gardner, the chief comedian, was assisted by Ida Nicholl, both clever people. Three ollo numbers: Sisters Valmore, dancers, fair; William and Segal, big hit, and Johnson and Buckley sketch. Next: Fay Foster Co.

CLEVELAND.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Boyle Bros., jugglers and hoop rollers, fair; Ryan and White scored with clever dancing; Frankie Carpenter, Jere Grady and Co., sketch, "The Toll Bridge," dramatic comedy, very good; Les Trois Dumonts, street musicians, well liked; Harry Richards and Co., in "Love a la Mode," a good comic opera burletta; Subers, Coakley and McBride, town hall minstrels, with good material; Six Cuttys, a musical act that always makes a hit; Little Billy, introducing songs, dances and comedy specialties, heads the bill; Gruber's Animals are capital; M. P. Close.

GRAND (J. H. Michel, mgr.; agent, U. B. O.; Monday rehearsal 10).—Carlton Sisters, S. and D., good; La Raub and Scottie, novelty acrobats; Three Davis Bros., musical act of note; Lester, b. f. dancer, pleased; Strickland's animals go big; Anne Blancke in "Freckles," headlines; m. p. close.

EMPIRE (Burt F. McPhail, mgr.).—Rice and Barton Extravaganza Co., a well-staged show, and the musical numbers are well brought in; it is also well costumed.

STAR (Drew & Campbell, mgrs.).—"Miss New York, Jr.," Co., a fair show.

WALTER D. HOLCOMB.

COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, mgr.; agents, C. & S.).—Brandy and Fields, dancers, good; Crimmins and Gore, comedy, fair; John Bergamasco, singer, very good; Ed Gallagher and Co., continued laugh.

PIKE'S PEAK.

COLUMBIA, S. C.

GRAND (Carl Davenport, mgr.).—The La Celles, sketch, excellent; Otto Viola, acrobatic comique, very fine.——LYRIC (Chas. Kessnick, mgr.).—Miss Jewel, mind reading, good.

L.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, I. B. O.; rehearsals Monday 10).—Billy Burke's Foolish Factory, hit; Ethel Clerise, clever; Roland Traverse, good; The Burris, good; Rudd and Clare, well received; Van Cooks, -RIALTO (F. W. McConnell, mgr.; agent same; rehearsals Monday 2).—Boyd and Stevens, Cora Cherry, Florence Towner, Mamie Wallace, Nettie Herbert and Max Bruno; pleasing bill.

J. M. BEERS.

ERIE, PA.

COLONIAL (C. R. Cummins, mgr.; agent, Gus Sun; rehearsal Monday 10).—DeVoe and Dayton Sisters, good s. and d. act; Cole and Coleman, clever musical act; Delmo, good comedy juggler; Eddie Adair and Four Girls, very clever musical comedy; Marlowe, Myers and Murri, very good travesty; Lew Welch, Gus Inglis, Francesca Parker, exceptionally good playlet.——ALPHA (Suerken & Foster, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Ringling, clever equilibrist; Stuart and Marshall, good negro comedians; Alva McGill, singing comedienne, went big; William J. O'Hearn and Co., good musical playlet; Mr. and Mrs. Stuart Darrow, finger shadows, etc, good novelty number; Deltorelli and Glissandos, very clever musical and acrobatic act; Gus Edwards' Blonde Typewriters, with Joe Keno, hit.——HAPPY HOUR (D. H. Connelly, mgr.; agent, Brazee Vaud. Ctr.).—Manda Weckner, good violinist; Paul Wagner, clever juggler; Nolan Pinto and Nolan, good sketch.

M. H. MIZENER.

EVANSVILLE, IND.

MAJESTIC (Edward Raymond, mgr.).—Petching Bros., Musical Flower Garden, very good; Lloyd and Whithouse, good burlesque opera; Kilon and Moore, good singing and talking comedians; MacDonald Trio, wonderful cyclists; Claire Maynard is a good comedian; Kelly and Reno, a good comedy acrobatic act; Scotch and Macks, singers and dancers, good.——GRAND (Ferd Wastjer, mgr.).—Heading the bill this week Fred Walton and Co., sketch, good; Patrice and Co. in "The Lobbyist"; John Well, good talker; The Bimbos, comedy acrobats; Rose Royal and her horse, very good; Arlington Four, good s. and d.; Hughes Musical Trio, good.

OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; I. B. A. rehearsal Monday, 10).—Jas. Kennedy and Co. in "Jack Swift," excellent; Belle Hathaway's Monkeys, applauded; Josephine Saxton and Dixie Kids, very good; Harry Fentell and Viola Valorie, s. and d., good; Smith O'Brien, comedian, very good; Rawson and June, boomerang throwers, good; McCloin and Shelly, dancers, very good; Three Remmds, aerial act, good.——BIJOU (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—Krusada and Job, Jack and Clara Roof, Willis and Anglus, Robert's Animals, Gates and Blake, Force and Williams, Jas. Maxwell.——PREMIER (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—Frank and Edith Raymond, Art Fischer, Mr. and Mrs. Raymond Gilbert, Chas. Reilly, Ada Corbett, Art Spaulding.——PLEASANT ST. (Walter Bigelow, mgr.; agent direct).—M. p. and vaudeville.

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FORT WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Florence Modena and Co., Eddie Cassady, Grnett and Grnett, World's Comedy Four, Wm. Morrow and Co. and Kremka Sisters.——IMPERIAL (formerly Phillips) (D. C. Feegles, mgr.; agent, S.-C.).—American Singing Four, Bruce and Rogers, Walter and May, Florence Clark, Clarence E. Able.

I. K. F.

HAMILTON, O.

GRAND (McCarthy & Ward, mgr.; agent, Gus Sun; Monday rehearsal 10).—Emerson and LeClear, in "Country Capers," scored; Billy Ray, Chinese-American musician, very good; Gus Williams, German comedian, hit; Sydney Toledo, contortionist, sensation; "Ten Dark Knights" (colored), biggest hit that ever played this house. Turn-away business.——NOTE.—The Lyric and Princess, two m. p. houses have been taken over by the Consolidated Amusement Co., who, it is understood, will change the policy of both houses.

HENRY PECK.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Week Jan. 31: Inza and Lorella, knockabout acrobats, good; Goff Philips, b. f. comedian, applauded; Zella Covington and Rose Wilber, quick change sketch, "For Her Sister's Honor," scored strongly; W. T. McConnell, singing comedian, pleased; Agnes Scott and Herbert Yost, in sketch "The Wall Between," went very well; Paul Durano Trio, Italian singers, encored; Lasky's "20th Century Limited," big hit.——HIPPODROME (A. L. Roumfort & Co., mgrs.; agent, Rudy Heller).—Bertha Ness and Co., musical act; Ida Jewell, singing comedienne; Ethel Vernon and Co., s. and d. act.

J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—Annie Abbott in a series of experiments, created a riot, Lasky's Pianophilends, went big; Four Casting Dunbars, acrobatic, good; Bert and Lottie Walton, dance and acrobatic, went fair; Elsie Boehm, female baritone, pleased; Lester and Manning in "The Little Immigrant," scored heavily; Bowman Brothers, patter and songs, clever and entertaining.——SCENIC (Harry C. Young, mgr.; agent direct; rehearsal Monday 9).—Harry Dalton, monolog, good; Ollie LaMond, singer and toe dancer, good; Charles Taylor, songs, good; Harry Sawyer, imitations, interesting.

R. W. OLMSTED.

HAVANA, CUBA.

HAVANA POLITEAMA (Alfredo Misa, mgr.).—Week Jan. 31: Heras Troupe, acrobats, headliners, hit of bill; the Five Columbians, s. and d., little girl in act fine toe dancer and mimic, pleased immensely; Grand Opera Trio (Elena, soprano; Massimo Massa, tenor; Enrique Goirl, baritone) in operatic selections; Langslow, performing wonderful feats shooting balancing on wire, heartily applauded; Carletta, contortionist, with especial set and novelty, scored solid; the Four Millers, hoop rollers, neat act, well received; the Rosarires, equilibrists, a most attractive wire act, scored heavily; the Two Mas-

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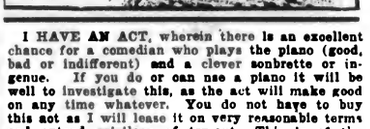

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cagni, dancers, first class number, warmly received.

PAYRET (Fred A. Hodgson, mgr.).—The Three Rohrs, globe bicycle riders, sensational act, easy winners; Vennaccia Freddi Trio; grand opera selections, all good voices, solid hit; Bistori's Aerial Ballet, well presented, pleased; Phillips Sisters, s. and d., went through fine; Morgan Brothers, comedy acrobats; the Musical Tremaines, well presented, pleased.

ACTUALIDADES (Eusebio Ascue, mgr.).—The Belle Family (7), all fine musicians, playing several instruments, scored heavily; La Belle Puppee, dancer, with Salome specialty, well received; La Morenita, Spanish singer and dancer, very good.

PUBILLONES CIRCUS (Antonio Pubillones, mgr.).—Prince Uyenas Japs, acrobats (three little members of troupe under six are excellent acrobats and contortionists), won favors; Clark Brothers and Miss Clark, equestrians, very good; Abraham Troupe, acrobats, well received; Geraldine, rifle shooter, pleased; Estrella, specialty, good. The clowns, Pito and Chocolate, always amusing. ROCKY.

HURON, S. D.

THE BIJOU (John Connors, mgr.; agent, S.-C.; Monday rehearsal 3).—Very good program. Vogel and Wandas, good; Roman Budwick, clever gymnast; Harris and Beaugregarde, good sketch; Dick Riley, clever comedian; Baby Claire, soubret, very good.——THE LOUNGE (F. G. Sherrate, mgr.).—M. p. JAMES P. MURPHY, "Outlook."

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; Monday rehearsal 10).—Charles Montrell, rapid; Laura Buckley, fair; Ancillotti and dog, freak act; Hyams and McIntyre, quaint, comedy skit; Dolly Connolly and Percy Wenrich, refreshing; Ed F. Reynard, given an ovation; Big City Quartet, good singers; Three Mascagno Bros.——COLONIAL (Cecil Owen, mgr.; agent, Wm. Morris; Monday rehearsal 10).—Edith Leroy, fair; Snyder and Buckley, good; W. S. Whittle, ventriloquist, good; George Lashwood, strong.——EMPIRE (Henry K. Burton, mgr.; agent, Empire Wheel; Monday rehearsals 10).—Wine, Woman and Song Co., burlesquers, including dance, "Romance De Apache." JOE S. MILLER.

Next week, Feb. 7: GRAND—Six Musical Cuttys, Valerie, Bergere and Co., Wynn and Lee, Martinnettie and Sylvester, Henry Clive and Co., Cunningham and Marion, Franklin and Standards, Perry and White. COLONIAL—Karno's London Comedy Co., Halien and Hayes, Francesca Redding and Co., Marimbo Band, Redway and Lawrence, Newbold and Carroll, Caine and Odom.

JACKSON, MICH.

BIJOU (F. R. Lampman, mgr.; agent, W. V. A.).—Gennaro's Venetian Gondolier Band, excellent; Nuess and Eldred, "The Yaphank National Gnardsman," volumes of laughter; Laura Roth, comedienne, pleased.——NOTES.—Fay and Clark were forced to cancel their Saginaw engagement owing to the severe illness of Mr. Fay.—Al. H. Tyrell is visiting his folks in Jackson for a few days before he leaves for a long trip over the Pantages' time. BRADLEY.

JACKSON, MISS.

DIXIE (Jack Hall, mgr.).—Monday to Wednesday, Cole and Clifford, singing and dancing, fair; Steele and Coniey, comedians, act well received. Change Thursday. Levitt and Falls, singing, talking and juggling, good; The Huxtables, singing and talking, good. RITTELMEYER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 6 p. m.).—"The Devil and Tom Walker," headliners; Cross and Josephine, pleased; Adam and Alden, fine; Vittoria and Gnergetta, novel; Marshall Montgomery, ventriloquist, favorable impression; Ben Welsh, best to date; Hopkins and Axtell, opened and scored. LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Program of usual excellence. Fox and Foxie's Circus, good; Belle Davis and her Cracker Jacks, mirth provoking; Mme. Hanita, flute virtuoso, an instantaneous hit; Basque Grand Opera Quartet, made an excellent impression; Franklyn Underwood and Frances Slosson in "Dobbs' Dilemma," capital skit, a frequent laugh producer. Holdovers are the McNaughtons, Alice Lloyd and the Brothers Permane. Alice Lloyd continues to be a prime favorite, and will play indefinitely.——LOS ANGELES (Leo. A. Bouyer, mgr.; agent, S.-C., direct; rehearsal Monday 11).—Hill and Sylviany, in daring bicycle feats, caught on well, act is of the hair-raising kind; Professor Albert and his Trained Bears, interesting; Leon Rogee, "the human musical instrument," good; Jimmy Wall, b. f. comedian, really funny and made good; Nat Nazarro Trio of Acrobats; Robrisch and Mayme in a sketch, were well received. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agents, Orpheum Circuit).—Amoros Sisters, clever; Morrissey and Rich, good; Lew Wells, fine; Lavina Shannon and Co., fair; Cunningham and Marion, good; Rosario Guerrero, very good; World and Kingston, the hit; Wilson and Heloise, good.——BUCKINGHAM (Horace McCrocklin).—Fay Foster Co., good show.——NOTE.—Creatore Band will appear at the Mary Anderson on week of 20th. J. M. OPPENHEIMER.

MILWAUKEE.

MAJESTIC (James A. Higier, mgr.; Orpheum Circuit, booking direct; Monday rehearsals 10.30).—Lane and O'Donnell, clever tumbling act; Willie Solar and Alice Rogers, neat rural skit; Hal Godfrey and Co., in "A Very Bad Boy," quaint character offering; Ed. Wynn and Al Lee, in "The Bilitken Freshmen," good comedy; Fannie Rice, very pleasing; Rosa Roma, violin virtuoso, good; Mlle. Dazie, a beautiful novelty splendidly done; Patsy Doyle, droll humor; Paul Spadoni, marvelous juggler.——THE GAYETY (T. R. O'Brien, mgr.)—Knickerbocker Burlesquers presenting a good two-act burlesque, entitled "The Girls of Beautyburg." Mark Wooley and Mark Adams are two good comedians.——THE STAR (F. Trottman, mgr.).—The Avenue Girls is a big show, drawing large crowds.——THE PRINCESS, ORPHEUM, LYRIC and DELIGHT.—M. p. and ill. songs. HERBERT MORTON.

MOBILE, ALA.

LYRIC (Gaston Neubrik, mgr.; agent, Orpheum Circuit).—Maxim's Models, headliner, decided hit; Avon Comedy Four, scream; Surasali and Razali, went well; "Les Mysootis," well received; Fred Ray's Players, pleased; Gronch and Welch, good.——KEENER'S (J. T. Keener, mgr.; agent, W. K. & Co.).—Scott and Davis, hit; Prince and Carruthers, magicians, clever; Mildred Kelog, aerialist, applause; Walter Fleming, cartoonist, pleased.——PICTORIUM (J. A. Ollinger, mgr.; agent, W. K. & Co.).—Le Rue and Brock, s. and d., well received; Harvey and Bayless, good.——VICTOR (Victor Peres, mgr.).—Abner Lasalle, female impersonator, scored; Tex and Mabel Shea, s. and d., good. SIDNEY ROSENBAUM.

MONTREAL.

BENNETT'S (Geo. Driscoll, mgr.; agent, U. B. O.; rehearsals 10).—Carrie De Mar, headliner, pleased greatly; Warren, Lyon and Meyers, hit; "The Horse Dealer," laughing success; also Radford and Winchester; Tom and Edith Almond, went big; Murray K. Hill, good; Wilson Bros., well liked; The "Saxon Trio," great. Business capacity. R. Fitzsimmons, for the past three years on the door, has been promoted to the position of superintendent. BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10.30).—Arthur L. Guy's Minstrels, a hit; Mr. and Mrs. Chas. A. Murray, hit of the season; The Wakahama Japanese Troupe, acrobats, very good. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Joe Hart's "Futurity Winner" is featured and pleased; Augusta Glose, pianolog, charmed; Richard Crolius and Co. in "Shorty," amused; Elizabeth Murray in dialect songs, pleased all; Vernon, ventriloquist, made a hit; Kenny-McGahn and Platt, "The Deaf and Dumb Manager," had them laughing; Mario Trio of gymnasts, work well, and Cowboy Williams has a novel offering.——AMERICAN (Geo. McDermott, mgr.; agent, William Morris; rehearsal Monday 9).—Lucy Weston, the English comedienne, made a favorable impression; Wilfred Clarke and Co., "What Will Happen Next?" full of mirth; Edwin Keogh and Co., cleverly acted sketch; the Tomita Jin Jitan Co., Japanese wrestling offering; Fred Fisher and Maurice Burkhart, singing sketch; Harry and Elsie Mayville, clever skit, "The Living Marionettes"; Brown and Brown, comedians, and Lester and Quinn, dancers, finish.——ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Headed by the "Great Hilda," jail-breaking and iron cage escape act, hit; the Halibacks, comedy duo; the Kaufmann Bros. in Hebrew and Italian character sketch; Will Keaton in song and story; Wm. A. Hegel in a singing turn; Howard and King, farceurs; Kola Bros., contortionists, and the musical Mullahs; added attraction, Clara Mathes and Co. in scene from "Camille."——WALDMAN'S (Lee Ottelengui, mgr.).—Bon-Tons are doing well.——EMPIRE (Leon Evans, mgr.).—Big business here to see "The Broadway Gaiety Girls," with 5 Brown Brothers. Rattling good show.——NOTES.—A new "pop" house will open shortly at Springfield and Fairmount Avennes. This will be the farthest away from the center of the city. JOE O'BRYAN.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—Ten Georgia Campers, in southern plantation scenes, very good; Billy Cross, clever comedian; Stutsman and May, in sketch, took well. Pictures.——SAVOY (J. W. Barry, mgr.).—Luken's Royal Lions proved to be big attraction; Edna Dorman,

NOTICE TO ARTISTS

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"NIGHT IN VENICE" DRAWS CROWD.
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"The finest thing that has ever been done at the Exposition was the universal opinion of the crowd of 10,000 who witnessed the spectacle, 'A Night in Venice,' at the Geyser Basin last night. This opinion was shared by the most of the official family, including President J. E. Chilberg, Director General I. A. Nideau, and Director of Exploitation James A. Wood. Director of Special Events Louis W. Buckley, who arranged the affair, was told to go ahead and arrange a somewhat similar program for every Friday night during the remainder of the exposition period."

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"The Chartres Sisters made a distinct hit singing and whistling 'The Glow Worm,' accompanied by Ellery's band. With all the lights turned off in the Court of Honor and with search lights playing on the waters of the Geyser Basin, they appeared in a gondola and sang several numbers from the water. The program, which lasted about two hours, held the immense crowd in perfect silence save for applause."

VARIETY'S FILM REVIEWS.

(Continued from page 16.)

much the worse for too many drinks, he falls asleep and dreams a curious fantasy, combining the two plays. The "Devil" takes him through harrowing experiences, in which the wife appears to his disordered dreaming brain to be dissipating with reckless companions. He returns home (still in the dream), and, taking a revolver from the "Devil," is about to blow out his brains, when "The Servant in the House" stays his hand and shows him that his wife has been sleeping all the while and awaiting his homecoming. The finish of the 1,000 feet, of course, displays a reconciliation between husband and wife. The film is a real novelty and before an audience which has the intelligence to appreciate its finer points, is bound to be highly effective. RUSH.

"A Georgia 'Possum Hunt" (Edison).

This is a rather poor excuse for a film. The "hunt" is a fine old frame-up and in no manner exciting. The film runs to only 140 feet, which is quite enough for this style of a reel. It looks as though Edison had been playing a little "'possum" on film renters. WALT.

"The Skipper's Yarn" (Edison).

This is an interesting and well photographed story. The acting is of good grade and Edison has altogether lived up to some of the best works this plant has turned out. The main body of the picture is an illustration of a story told by the skipper of a sailing vessel to the sailors on a voyage which follows the "signing" of a sailor, who is the villain in the tale. There is one serious fault: the skipper in the story is a young man, while he has grown very old at the time of telling the yarn. The "villain" remains about the same age all through the film, a fact which may have been deemed necessary to make the point clear. The skipper's "yarn" concerns the most improbable idea of two American sailors in a foreign port falling in love with the daughter of a Hindoo tattooer. The "skipper" wins out, but the other man gets even by, unintentionally, choking the old man to death and then directing suspicion to the "skipper." Although the story is quite improbable it develops an interesting film. WALT.

"The Golden Lily" (Gaumont).

This intensely dramatic film has an almost exclusively religious bent and treats almost entirely upon religious topics. A poor musician is passed in the streets by crowds, which refuse him alms in return for his violin playing. To find comfort in his misery he repairs to a Roman church, where, before the altar, he prays and then plays his violin. The Madonna appears and presents him with a golden lily. This he takes to a goldsmith in the hope of selling it. The smith has his suspicions aroused, for he does not believe the man's story. The old musician is arrested and is taken before an official, who proves to be a dignitary of the church. Little credence is given the musician's story, and as a chance to save himself from prison he is permitted to return to the altar of the church, where he received the golden lily and see if he can substantiate his story. There is a ceremonial procession to the altar, where the miracle is repeated and then the musician is borne in triumph through the street. WALT.

"The Man Who Lost" (Kalem).

This is a moving picture of a bachelor's reverie. Long ago he tried to win the love of the girl of his heart, but a smooth rascal gained the day, and, after living with her two years, deserted her and a baby girl. On her deathbed the unfortunate woman requests that her child be adopted by the man whom she should have originally married. To this he consents and the start of the film shows this girl and the young man with whom she is in love, asking the foster-father's consent to their wedding. This scene recalls to the foster-father more vividly the romance of his youth and this is worked out in an interesting film. When the Kalem people get a good story they know how to enact it and the mechanical department in this film has done splendidly; the combination bats a clean thousand. WALT.

"The Great Divide" (Gaumont).

The opening scene shows a ferryman on a pretty river, taking passengers from shore to shore. He falls desperately in love with a young girl, who crosses in his boat. Subsequently her father denies the young man's suit and the girl, because she cannot marry the man of her choice, pines away and dies of a broken heart. The impressive scene wherein the funeral cortege is shown crossing the river in boats is very effective. All his life the ferryman continues at his post and his death is finally shown, when the sweetheart of his youth appears to him as she did years before. The scenery disclosed in the film is decidedly picturesque and the release complete ranks 1,000. WALT.

"The Cloister Touch" (Biograph).

An interesting picture-story of feudal days has been turned out by the junior member of the Edison-Biograph combination, well done photographically and equally well acted. The strain of religious sentiment which runs through it is not mawkish as so often happens in films where church rites and offices are introduced by persons who have little or no information upon the topic which they handle. The story: Common man is shown as the slave of the feudal lord; his wife is dragged to the Duke's castle by force and compelled to join the ladies of its society. Her baby is left behind, and, yearning for her own, she finally suffers so much that the Duke permits her to go home. When she has been taken from her family, the husband joins an order of monks, taking the child to the monastery with him. When the wife finds her home deserted she loses her reason, and the Duke who caused all this unhappiness is stricken by conscience and goes to the monastery, where the husband is an inmate, to do pensance for his sins. There the husband and the Duke who has wrecked his home meet. WALT.

NEW ACTS.

(Continued from page 17.)

Transfield's Circus.
Animal Act.
15 Mins.; Full Stage.

This act was seen during its first New York engagement. Shetland ponies, dogs and a bucking mule are introduced. A man works the act and another man makes poor headway as a "clown" assistant. The comedian who eventually rides the mule makes better progress in the laugh department. Cliffe Berzac's animal act is duplicated in much that the ponies and dogs accomplish. Besides the routine of tricks customary with such acts, one of the ponies is worked in a revolving wheel and another finishes the act running on a revolving table. This recalls the antics of those who go against a "human roulette wheel." Showy and pleasing the act won applause and much laughter. *Walt.*

OUT OF TOWN.

Jack E. Gardner.
"A Night at the Club."
15 Mins.; Full Stage.
Orpheum, Yonkers, N. Y.

Much was expected of the late star in "The Chocolate Soldier," and no one was disappointed. The scene opens in the parlor of a New York flat, the singing of jolly clubmen returning home in the early morning is heard; after many "good-nights" Jack Gardner, as one of the party, enters his home. He goes through some very amusing antics as a "drunk." He receives applause for a song. Recovered from his late jag, he proceeds to "Seven Ages of a Kiss" in clever manner.

His song, "Since Henry's Been Conductor on a Trolley Car," and the description of the happenings on a Gotham trolley caused mirth. The original act is then returned to and the hero staggers around the room, he spies a cigar but on the table, suspects something, assumes a very tragedical mien. Peering into the door of a bedroom he thinks he sees his wife and another, rushes to his desk, seizes a revolver, gains the bedroom door, when a man in pajamas appears and tells him "for heaven's sake, go to your own flat." The act should be a success anywhere. *Cris.*

Patterson and Cauffman.
"Pianologue."
15 Mins.; One.
Young's Pier, Atlantic City.

With Patterson at the piano, these two boys present five or six songs rather well. Some of the songs are not the latest, but their rendition won applause. Cauffman is a good coon shouter. He did most of the singing, Patterson joining him in some numbers. They seem partial to "coon" songs, but on an earned encore they gave a "rube" number. The boys were liked here. They dress in street clothes.

I. B. Pulaski.

Eleanor Wisdom.
Songs.
12 Mins.; One.
Winter Garden, New Orleans.

Miss Wisdom was formerly a member of the Edna May Spooner Stock Company. Three numbers are used and pretty wardrobe displayed. The number brought four encores. The comedienne is magnetic and possesses ability to put over songs. She is a corking good number for the small time. *O. M. Samuel.*

Hal Reid & Co. (2).
"The Girl and the Ranger" (Dramatic).
14 Mins.; Four (Special Set).
Young's Pier, Atlantic City.

Hal Reid, who will be remembered in "Human Hearts" which he wrote and starred in, opened here in a new act by Fred G. Nixon-Nirdlinger. The act is set in the "cow" country and shows the interior of a "puncher's" cabin. It is Christmas eve. Tom Maxwell is seated in a chair before the fire, his right arm in a sling. In a cradle nearby is presumed to repose an infant. The mother asks Tom if he is going to help fill the child's stocking, but he is suffering with a broken arm and goes in to lie down. In going for a doctor for his wife he had broken his arm, but finished his journey. To do so he took another man's horse and was accused of horse stealing. A captain of the rangers comes in for him. When the mother, who had been his former sweetheart, explains things and shows him the infant he is not so keen about his mission. After making various gifts to the baby he sends Maxwell out the back door telling him to scoot on his pony. To deceive his men he shoots himself through the arm and when they break in the door sends them in the wrong direction after their man.

I. B. Pulaski.

Geo. Bloomquest and Co.
"Nerve;" (Comedy Sketch).
20 Mins.; Four.
Orpheum, New Orleans.

Victor Smalley, a civil engineer, just out of college, has been willed by his father a year's office rent free, which is to be his only claim on the estate. Smalley is in love with the daughter of a big financier. He is berating his ill luck when his fiancee enters. She reads from a newspaper an article anent the president of a big railroad having a position paying $10,000 a year to a worthy college graduate engineer. Upon noticing the address it is found to be the office directly under the one which has been willed to Smalley. The sweethearts scheme with the janitor of the building who is to flaunt Smalley's virtues and good points before the railroad president. As a result the railroad man makes an engagement and is so impressed with the apparent excellent qualities of Smalley that the young man finally lands the job. The humor is spontaneous and the sketch is capitally played. It proved one of the successes of the season. *O. M. Samuel.*

Jolly, Wild & Co. (3).
"Mr. P. T. Barnum, Jr." (Comedy Sketch).
20 Mins.; Full Stage.
Warburton, Yonkers, N. Y.

An exceptionally taking comedy piano act staged with good taste is shown. Mr. Jolly, in a noisy striped suit that dazzled the first row, immediately takes the attention of the audience. Miss Wild's singing was good, but Master Lex Neal, the "& Co." of the act, a very bright boy, singing, "I'm Just an American Kid," brought ringing applause, and then gave a short dance. Mr. Jolly recounted his experiences in southern Tennessee and sang and played a clever coon interpretation. His rag-time piano playing was very good, and another song was a decided hit. The act was wound up with Master Neal and Miss Wild singing, "I'd Go to the End of the World with You." The act is a real headliner. *Cris.*

Dave Ferguson,
Songs and Stories.
18 Mins.; One.
Majestic, Milwaukee.

Dave Ferguson last week walked away with a bunch of applause after he had finished his interpretation of a cissy reciting "The Charge of the Light Brigade." Ferguson puts it over in clean cut manner. Dressed in a nifty suit, "the Beau Brummell of burlesque," opens with a "suffragette" medley that contains no less than a score of solid laughs. Next came an Eskimo song with a catchy melody that went big. Ferguson has a little business in the chorus that takes well. Finishing this he sings the only popular number in his routine, which, although a good song, is out of place here, for his strongest bit comes next and he has to go some to get to it after putting over three songs and telling some stories. Ferguson has a dandy single and a bunch of good original material. They can use a few Fergusons in vaudeville. *O'Connor.*

J. Wm. Washburn.
Monologist and Baton Swinging.
8 Mins.; One and Three.
Grand, Hamilton, O.

Opening in street costume in one, Washburn found favor from his first remark. His talk is nearly all new and his parodies fine. He has a pleasing style of sending his material across. Makes a quick change to tights for his baton and gun swinging, working in three. A juggling act on the bill had a tendency to detract somewhat from Washburn's turn, but he showed his work to be much above the average. His swinging of torches made a corking finale and he was rewarded with liberal applause. *Peck.*

De Renzo and La Due.
Aerial Gymnasts.
8 Mins.; Full Stage.
Young's Pier, Atlantic City.

This pair have been doing a comedy perch act for some time which they have shelved for their aerial act, new to vaudeville. They work as high as possible and go through their routine very quickly and neatly never stopping unnecessarily. At the end they use the break away trapeze with a novel finish. The act should rank with the best. *I. B. Pulaski.*

---

to behold in moving pictures from the viewpoint of the Patents Co. A professor of anatomy buys the skeleton, and absentmindedly leaves it on a park bench where he has stopped to rest. This is a very likely start. A bunch of mischievous boys find it, dress it up and then a policeman arrests it, taking it all the way to the station house, where it is discovered that it is a skeleton. Subsequently photographic trickery makes a man of the bones and the coppers are frightened out of their wits. WALT.

"Coffee Culture" (Pathe).

The title describes the film. The process of raising coffee and preparing it for the market is shown from the time it is taken from the bush until it is bagged and sent on board ship for export. The natives are shown handling the coffee berry in its various stages of preparation, the methods and manner of operating being pictured and described. The film ranks high as an "industrial" and beats the life out of scenic comics or fake dramas. WALT.

"The Skeleton" (Vitagraph).

The bones of a human figure, battered about as a subject for comedy, is added in this film to snakes, rats and other things, as subjects pleasant

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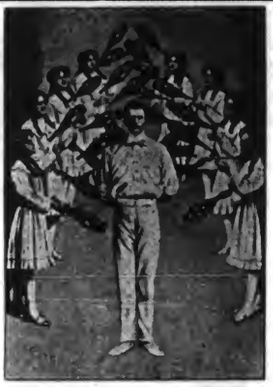

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Make some fellows look like Twins when they really ain't.
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LEO CARRILLO

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ZIT
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"Sam Stern was a decided hit at the American."

WALT
(VARIETY) says:
"Stern's character work is clean and original. He was the hit of the bill on Monday night at the American."

J. IRIS
("REVIEW") says:
"Stern took 9 encores at the American on Wednesday night, and William Morris has a good act in him."

J. LOWE
("TELEGRAPH.")
"Stern is moving so fast I'm afraid he will get swell headed."

ALLAN DALE
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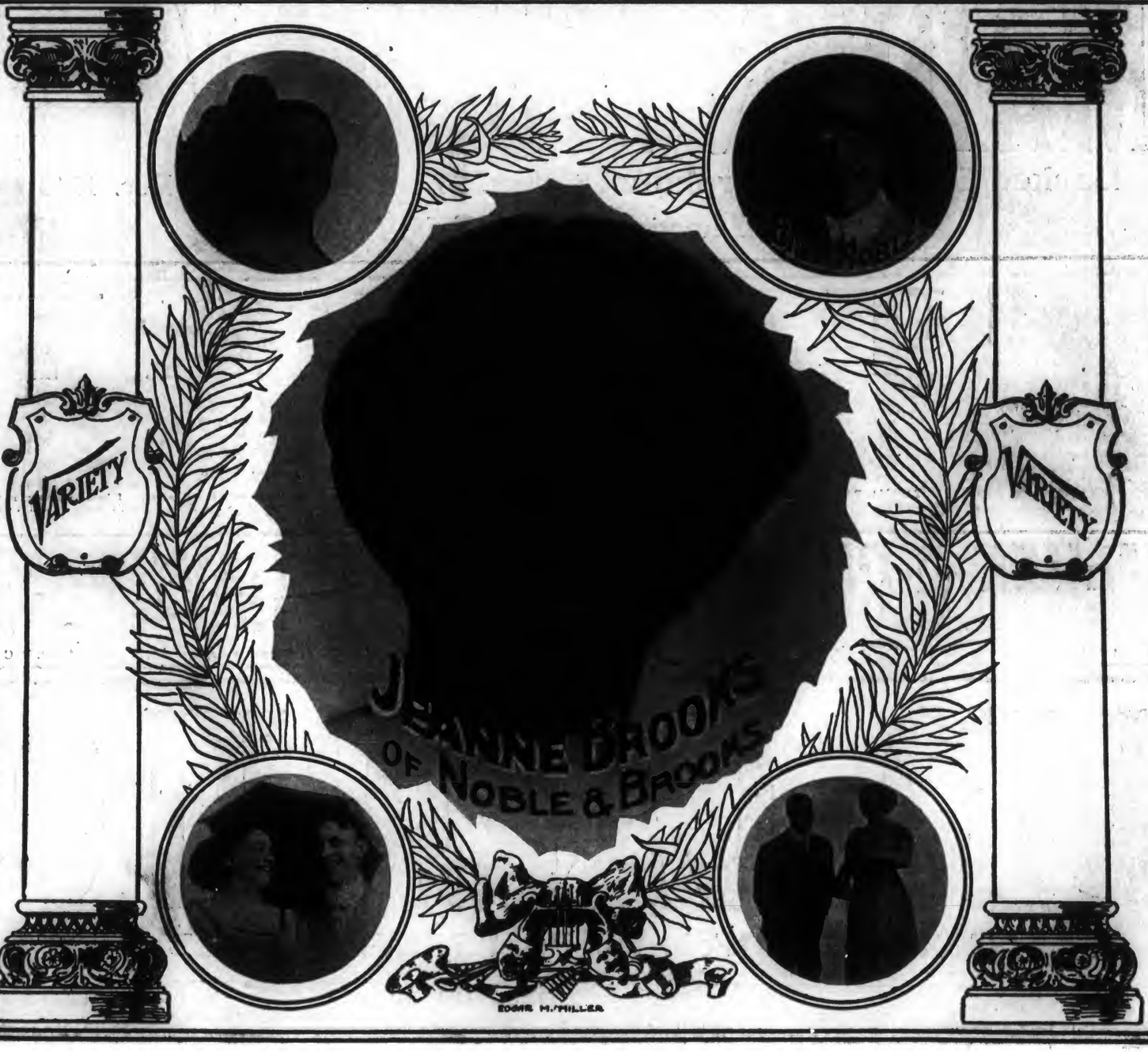

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VARIETY

VOL. XVII., NO. 10. FEBRUARY 12, 1910. PRICE TEN CENTS.

"MERGER MEETINGS" KEEP UP, BUT NOTHING HAS HAPPENED

One New York Meeting so Far on Wednesday. Lots of Talk and Rumors.

On Wednesday a "merger meeting" was held in New York City. Present were Martin Beck, William Morris, Morris Meyerfeld, Jr., Felix Isman and John Considine. They talked as they had talked before (excepting Isman) in San Francisco. That's the sum and total of all the wild and foolish reports on vaudeville doings since Monday, including the newspaper interviews, given out for effect only, and having no real bearing on the matters at issue.

The present vaudeville situation stands now as it did three months ago, and last week, as reported each time in VARIETY. There is apt to be an amalgamation of vaudeville interests including the Orpheum, Morris and the United, or the Orpheum and Morris only, if terms can be made and agreed upon. That is the point of contest, terms, and terms will be the stickler.

Up to Wednesday neither side had presented any proposition in seriousness, and on Wednesday more general talk than any decisive speech looking towards an understanding was forthcoming.

Each side is waiting for the other to offer something that looks tangible, when counter proposals will be made, if the first necessary item makes an appearance. After that there must be more meetings and wranglings.

The meetings so far have brought but two things to light: that the Orpheum people want Morris to leave the west, and that Morris is not adverse to a favorable proposal, provided he holds his name and houses intact. How this can be done under the circumstances is something that will need more than one meeting now, as past events have proven. It is probably the biggest tangle theatrical people among themselves have ever attempted to unravel.

Beck claims indifference and Morris claims independence, for public mention. Beck must rid himself of Morris in the west to escape future "big shows" which opposition would bring to that territory. Morris in all his negotiations must consider the people behind him, and that Morris will not "throw" any of his backers is a moral certainly. Beck and Meyerfeld must consider their present agreement with the United Booking Offices, as well as consider what opposition the United managers will place against the Orpheum taking part in any deal they object to, and the after effects if the United stays out.

After all the whys and wherefores, it may be that a hundred of the most astute showmen and lawyers could not frame up an agreement satisfactory to all, and the "merger" thing may fall naturally.

The only real unwoven knot in the entre skein seems to be that there is some bookng scheme on between the Orpheum and Sullivan-Considine Circuits. John W. Considine, when he arrived in New York on Tuesday morning, did not deny this to a VARIETY representative, but stated that nothing would develop from his present visit to New York. Mr. Considine also said he would not leave for Europe this month, but would next May.

Monday was the day Considine was due. He reached town a day late, and so the "merger meeting" as originally scheduled while all the parties were in Frisco.

The importance of Mr. Considine in these negotiations has impressed his home city, Seattle, quite strongly. A local paper there in which it is said Considine is interested "panned" Morris to a turn after the Frisco affairs were all over, while another local daily, under a full length picture of Considine labeled him "King of Vaudeville."

On Tuesday at about the hour when the high sun hits the Long Acre Building, someone said he knew that E. F. Albee and Sam Hodgson (United's routing agent) had resigned. Before the sun had a chance to leave its high perch, everybody

(Continued on page 8.)

EXPECTS TO SIGN REJANE.

The Paris office of the Marinelli agency is hopeful of signing up Mme. Rejane, the famous French actress, for a London visit to Oswald Stoll's Coliseum. The contract may have passed ere this.

At the New York office of the Marinelli agency, Charles Bornhaupt said he thought there would be no difficulty now that Rejane had appeared at Marinelli's Olympia there last Sunday for the Paris Flood Benefit.

Mr. Bornhaupt on Monday sent out by mail an account of the benefit to the trade papers, giving the amount of the receipts as 9,000 francs. A couple of enterprising trade papers, including one daily, used the information as a special cable received from Paris (that's the way Bornhaupt received it).

A PRESENT FOR THE BOYS.

Philadelphia, Feb. 9.

Title was acquired last week by J. Fred Zimmerman for the theatre site recently purchased by him on Market Street west of 52d. The ground contains a lot 60 feet in Market Street, with a depth of 250. It was purchased by Mr. Zimmerman for about $50,000.

A theatre to cost $200,000 will be erected on the site. It will have a seating capacity of 2,400 and will be devoted to the better class of vaudeville. Ground will be broken in a few weeks and the intention is to have the house open by next September. When it is completed it will be deeded by Mr. Zimmerman to his sons, J. Fred. Zimmerman, Jr., and Frank G. Zimmerman.

MISS HOPPER AS "BALLOON GIRL."

A story came out on Wednesday that the Morris office was seeking to engage Edna Wallace Hopper to become "The Balloon Girl" in the act of that name now at the American in its first New York week.

EMMA CARUS IN "DUTCH" ROLE.

"The Motor Girl" is being made ready by the Shuberts for another tour of their houses. The chorus started rehearsals last Monday at the Lyric. Emma Carus has been engaged to play the "Dutch Girl" with the new company.

COMING OVER FOR "ELEKTRA."

(Special Cable to VARIETY.)

Paris, Feb. 9.

Odette Valery, who first went to America to do the "Salome" dance in "Salome," is leaving for New York to create a dance in the opera of "Elektra" for Oscar Hammerstein at the Manhattan Opera House.

GROSSMITH ENGAGED FOR REVUE.

(Special Cable to VARIETY.)

Paris, Feb. 9.

Geo. Grossmith, Jr., has been engaged for the Revue which goes on at the Folies Bergere in March. "Chantecler" was at last produced. The latest Rostand work was enthusiastically received although the contrary had been anticipated.

SKATING BOOM CONTINUES.

(Special Cable to VARIETY.)

Paris, Feb. 9.

The fever for roller skating further spread Monday night when Parkinson opened his new rink.

American athletes may watch out for three champion Turkish wrestlers who are going over there to perform.

HOMAN'S AVIATION MEET.

Atlantic City, Feb. 9.

An aviation meet is being promoted by Geo. Homans, the New York agent, who has been resting here by the seaside for some weeks. The meet is to take place in June. $150,000 will have to be subscribed.

Fifty thousand dollars has been agreed to by hotel men interested. The meet is expected to come off. Mr. Homans says that in comparison to the demands made by aviators to fly, vaudeville acts are pikers. He expects to return to New York about March 1, and resume his booking business.

ATLANTIC CITY FOR ANNABELLE.

The new act in which Annabelle Whitford is to make her debut is to be shown by her at Young's Pier, Atlantic City, next week. No information regarding the number has escaped excepting that there will be a novelty finish; also a pianist, if the absence of this important personage in the turn does not hold back the premiere.

THAT MURDOCK REPORT.

Chicago, Feb. 9.

Yesterday J. J. Murdock disposed of all his moving picture holdings in the International Projecting Co., resigned as president of the Independent Picture Alliance and departed for New York.

The report here is that Mr. Murdock goes to New York to enter the United Booking Offices. That story first sprung up in Chicago some six weeks ago.

—

As many wild stories were about during the week over the John J. Murdock-United Booking Offices connection as ran amuck about the entire vaudeville situation. While Mr. Murdock was in Chicago he was reported in consultation with E. F. Albee at a New York restaurant, and again on Tuesday when Mr. Murdock was probably transferring his stock in the Chicago moving picture corporation in that city, it was said that he had commenced his duties in the Long Acre Building as Mr. Albee's assistant.

Tuesday afternoon in his office in the United suite Percy G. Williams stated to a VARIETY representative that he knew nothing about Mr. Murdock entering the United in any capacity, and had heard nothing upon which the many rumors could be based. Up to Wednesday Mr. Murdock had taken no official seat in the agency.

The general opinion is that Murdock's connection, if any, with the United, will largely depend upon the outcome of the Beck-Morris negotiations. Should those two reach an understanding without the United going or being declared in, Murdock most likely would be engaged for the object of aiding in any plans or schemes the United managers might deem necessary for the protection of their properties in conflict.

There is no reason to doubt that at one time quite recently, Mr. Albee considered Mr. Murdock for the position of rounder up of the "small time," but opportunity passing for a general gathering in of the smaller houses, the Chicago man was left out of the running for that position, which has been given to D. F. Hennessy, formerly the office manager of the United. Mr. Hennessy is now in charge of the United's Family Department.

It was reported on Monday that there had been some discussion between the United officials regarding Murdock, and this had held up action.

When Martin Beck and Morris Meyerfeld, Jr., repaired to their offices on Monday they are said to have asked about the Murdock report, and were assured he would not enter the United offices, though Mr. Beck, when asked by a VARIETY representative if the engaging of Murdock by the United would be construed by him as a hostile action, said that it did not make any difference that he could note, amounting to the agency employing someone, a privilege anybody had.

Mr. Hennessy, now in charge of the United's small time bookings, is about the oldest attache with an exception or two in the United. He has been held up as one of the very few model men the booking institution has been fortunate enough to secure within past years.

His knowledge of all the ins and outs of bookings, with every side of the business an open book to him is expected to keep the "Family Department" in a state of sanitary booking perfection.

CORNER STONE MOVES.

San Francisco, Feb. 9.

On Monday morning last the lately implanted corner stone on the newly announced Morris vaudeville theatre was crated up and carried away. The removal was made by Morris employees, it is said. There are no signs left of the foundation upon which the stone was to rest. The place shows a 2 x 4 beam freshly sawed away.

—

On Tuesday the Morris western company announced a change in building plans as the reason for the necessary removal of the cornerstone. It rested upon a brick foundation which has been torn away.

INCORPORATES FOR SALT LAKE.

Salt Lake City, Feb. 9.

The papers for the American Music Hall Co., of Utah, were filed Tuesday. William Morris is president, Walter Hoff Seely, vice-president, and Joel Nibley, secretary and treasurer. Nibley is the son of the presiding Bishop of the Mormon Church.

The company, organized to erect an American Music Hall here, has a capital stock of $200,000. The shares are $10 each, par value. Of the 20,000 shares, William Morris Co., Western, Inc., holds 14,750; Samuel Newhouse has 5000, and Nibley 250.

Great claims are made for the theatre. It will be a replica of the Maxine Elliott, New York. Mr. Newhouse, the moving spirit in the enterprise, has ordered that the lighting outfit be a duplicate of that of the Grand Opera House, Paris, which impressed him when over there. A hotel will be in the theatre building.

AMELIA BINGHAM FOR STOCK.

On April 17 Amelia Bingham, who has been playing the music halls in Great Britain since last August, will sail for home. She is engaged as stock star for the Suburban Park Company in St. Louis under a five weeks engagement. Her American representative, Loney Haskell, is negotiating for a few weeks of New York vaudeville previous to her opening date in St. Louis.

MAUDE NICHOLS ILL.

Buffalo, Feb. 9.

Owing to the illness of Maude Nichols, the Nichols Sisters were compelled to retire from the bill at Shea's last Friday. While her condition is now greatly improved, it may be a couple of weeks before the sisters can resume their vaudeville bookings.

RENEWS LEASE ON "HIP."

Cleveland, Feb. 9.

Officers of the Citizens' Savings & Trust Co., acting as receivers for the Hippodrome Building Co., have signed a renewal of the lease which gives B. F. Keith control of the "Hip" for five years more at an annual rental of $40,000.

CANCELED FOR STOVE.

San Francisco, Feb. 9.

At the Garrick, Stockton, when Leon Rogee played there, no heat made its presence felt in the dressing room of "The Human Orchestra." Rogee asked for a stove. Not getting it, he closed after the first show.

THEATRE CHANGES IN ST. LOUIS.

St. Louis, Feb. 9.

After working for years straightening out an old estate, the Middleton Theatre Company (Frank Tate and Louis Cella) have come into complete possession of the site of the Grand Opera House and adjoining buildings.

The Grand, which has been playing popular-priced vaudeville this season, will close Saturday night and work on a $100,000 theatre and hotel will at once begin. Plans have already been drawn and it is hoped to have the new house ready in September. It will seat over 2,000 and will be the handsomest in St. Louis. Policy not announced.

Mrs. Theodore Bingham, wife of the former Police Commissioner of New York, is one of the Rutherford heirs, who, though long since willing to lease to the Middleton company, had to go through a long legal formality before this could be consummated.

WINNIPEG GETS ORPHEUM SHOWS.

Winnipeg, Feb. 9.

During the past week, in the absence of combination bookings, the Walker, which plays K. & E. bookings, has been playing the acts booked on the Orpheum time, en route westward from Minneapolis. The Orpheum people also appear at the Walker this week.

Commencing next Monday, Feb. 14, the policy of the Grand Opera House will change from melodrama to burlesque.

"CAMILLE" IN A HURRY.

Newark, N. J., Feb. 9.

"Camille" is being played in a hurry this week at the Arcade, a vaudeville and picture house. Clara Mathes and Co. are doing the playing, assisted by the Pathe film of "Camille." The moving picture is utilized for the first two acts of the piece, when the sheet is raised and the players do the rest.

The "act" proved novel and seemed to please quite well.

BETWIXT AND BETWEEN.

All day Wednesday G. Molasso, the foreign producer who has made several successful dancing productions since reaching New York, stood between the Orpheum and the Morris Circuits.

Fred Zobedie, the agent, who has been handling Molasso's output to the satisfaction of everyone concerned, reached an agreement with the Orpheum to play "Paris by Night" over the Western time, opening at Spokane Feb. 28. It was virtually agreed between the contracting parties that all the Molasso acts would take the same course. No agreement was signed, however.

Meanwhile the Morris people got after Molasso, offering a flattering inducement for him to become a sort of producer-in-general to the circuit, and replace his original "Apache" dance at the American next week. At the Morris office it was said Molasso had signed there; Mr. Molasso at the Colonial, where "Paris by Night" is appearing this week, said on Wednesday afternoon he had reached no decision.

Mr. Zobedie was in a quandary all day wondering if he entered.

Charlotte Townsend has had a sketch written for her by Mark Swan.

JUDGMENT FOR LIQUIDATED DAMAGES.

On Monday in the Supreme Court Judge Bischoff gave the Conried Metropolitan Opera Co. judgment for $20,000, the amount named in a liquidated damage clause under a contract held by the Opera Co., and sued for, in an undefended action, against Charles Delmores, an operatic singer, who about two years ago "jumped" from the Metropolitan to the Manhattan Opera House, leaving his contract behind.

In the decision rendered, Judge Bischoff has laid down a very important point of law in the estimation of theatrical attorneys who often run across "liquidated damage." If the case is not appeared and the judgment upset by a higher court, the Conried-Delmores decision will stand as a valuable precedent in action between managers and players in the future.

Heretofore it has been held by the courts that where the liquidated damages mentioned were disportionate with the services to be rendered, the actual damage was required to be shown. Judge Bischoff decided that when people agreed upon the amount of damage either would sustain through default or a breakage of the contract, the amount should stand as having been the sum assessed and agreed upon by the parties in interest, each fully aware of the compact he was entering into.

It was said on Tuesday that in face of this decision, it was more than likely that the papers now being prepared in the action contemplated by the United Booking Offices against Felix Isman for $250,000 (the penalty in liquidated damages provided for in the "settlement agreement" between Klaw & Erlanger and the United to which Isman was a party) would be pushed ahead rapidly. Isman has publicly acknowledged that he is interested in the vaudeville played by the William Morris company. His defense is expected to be that he is a minority stock holder in the corporation governing the Morris Circuit.

NEW ARTISTS' ORDER.

Chicago, Feb. 9.

A new order has been organized in Chicago by artists and is called the Versatile Veterans. It is composed of old professionals. At present the membership totals seventy-eight.

The order has been founded for the protection of artists' material and has applied for a charter under the laws of Illinois. Small buttons with the letters "V. V." are worn by the members.

MISS WAKEFIELD RETURNS.

After a flying trip to South America, where she presented her specialty under special contracts, Willa Holt Wakefield landed in New Orleans last week, and will resume her Morris engagement in Winnipeg next Monday. She comes to the Plaza, Feb. 28, to start a two weeks' engagement at that house.

"THE ECHO" DILLINGHAM'S NEXT.

The next production by Charles Dillingham will be named "The Echo." It will follow Montgomery and Stone at the Globe. In the cast of the new show will be Rock and Fulton and Frank Lalor.

Will J. Block will star Johnnie Hyams and Lelia McIntyre in a new show, to go in rehearsal in about two weeks.

INTERNATIONAL VAUDEVILLE MAY FOLLOW BUTT'S VISIT

London Manager Dickering with Americans. Will Have Big English Circuit. Reasonably Assured Butt Has Barrasford Time, with DeFrece's Within Call; Perhaps Gibbons' as Well.

(Special Cable to VARIETY.)

London, Feb. 9.

Geo. M. Leventritt, representing the William Morris Circuit, arrived in London last Saturday. It is almost certain he came for the purpose of presenting an offer for the Barrasford houses. In that case he is believed to be too late. The impression grows that Alfred Butt and his company have secured the Barrasford Tour either by purchase or option, and it is understood Mr. Butt has the prior claim now through a deal with Walter De Frece, who secured the first option.

It is nearly authentically learned that before leaving London, Butt instructed his solicitors to form what will be a "holding company" for the different corporations operating the various houses on the Barrasford time. This confirms the impression that the Palace people have secured the properties on an optional basis, secured by a large cash deposit.

There is a well defined report about in the higher show circles that the Gibbons Circuit is biding Mr. Butt's manipulations. It would not surprise London that if Butt carries through his plans, Gibbons may side with the circuit that will have been then formed, lining up a solid phalanx against the Moss-Stoll Tour.

Mr. Butt is now in New York. During his absence there are many "stories" founded on thin air for the most part.

—

The coming of Alfred Butt to New York City at this time may be the forerunner of important happenings in vaudeville on both sides of the ocean. While nominally the managing director of the Palace, London, just at present, with another new house in that city located, and a Palace swiftly erecting itself at Glasgow, Mr. Butt looms up as among the foremost of variety managers, if not now, then within a short period.

The London manager arrived on the Mauretania last Friday. At his suite in the Hotel Knickerbocker, when seen by a VARIETY representative, Mr. Butt was reticent and guarded in his statements, both as to his movements on the vaudeville map of Great Britain, and the object of the current visit to America's metropolis.

Advices from London this week, with the semi-intimation from the Londoner seem to set at rest the disposal of the Barrasford Tour, London, England. If Mr. Butt and his colleagues have not actually that circuit at their pleasure, they at least have it "tied up."

Together with the Barrasford houses, which include in this instance, the Alhambra, Paris, there is every probability, according to the cable, that the Walter De Frece Circuit abroad stands ready to join Mr. Butt in any move he may make.

Of more interest to home circles, however, is the report this week running around "the inside" that Alfred Butt is negotiating with the leading American managers for an American (which means an international) vaudeville connection. The "inside report," always based upon fact, is that the Palace even is willing to extend its English circuit to this country.

The alternative for the Londoners in an American union would be a booking connection with some large circuit here. There are three for Mr. Butt to deal with: The Orpheum, United and Morris. With managers Mr. Butt is probably talking matters over with Martin Beck, William Morris and Percy G. Williams.

The first question put to Mr. Butt was regarding his connection, if any, with the Barrasford houses, and his general position on the other side. Mr. Butt rather evasively replied: "I think the Palace, London, is fairly well enough known in America for the profession to believe we have established that house to the utmost of our ability. Therefore, when we find that our neighbors are flattering us by emulating the example we have set of high class vaudeville of a distinctive nature in their theatres (which have not our exclusive clientele and could never be a 'Palace'), we do not see why in our desire to expand we should not retaliate by making or forming such connections or purchases as would give us a circuit worthy of the name; bring a better grade of shows into the English provinces, and afford acts played by us after easy transit from London to Glasgow. If you understand the situation in England, you will catch my drift.

"I am not prepared to make any statement about the Barrasford Tour, nor do I care to discuss the future position of Mr. De Frece and his circuit. I understand Mr. De Frece is under a booking contract agreement with Mr. Stoll, binding until March 1, next."

The extract from the above cable mentioning the "holding company" was repeated to Mr. Butt, who declined to comment upon it.

Asked if he could give a definite reply on the reported disposition of the Holborn Empire, a house in London's West End belonging to the Walter Gibbons Circuit, and the rumors that the Stoll Tour had secured it, Mr. Butt answered: "I am not prepared to say, but you may assure your readers that Mr. Stoll has not the Holborn Empire nor any interest in the Gibbons Tour."

Pressed for something more definite, Mr. Butt begged to be excused on the plea that the present was not propitious for a decided statement.

"In fact," said Mr. Butt, "VARIETY is the first paper to have an interview with me on this subject. To-day I have two newspaper cables from London making inquiries."

In referring to his "neighbors" Mr. Butt unquestionably had in mind Oswald Stoll, who, within the period that the Palace, London, has shown up so enormously successful as the ultra variety place of amusement in all Europe has been enlarging the Stoll shows at the Coliseum, London, and at the same time or since last August, Mr. Stoll has carried the London Hippodrome as a side issue through booking only in an attempt to gain the prestige and profit the Palace has brought its promoters.

With the Coliseum, Mr. Stoll has succeeded in dollars, though not in "class" of clientele to compare with Mr. Butt's house. In the Hippodrome, Stoll has found a harder and extremely difficult proposition.

On the Barrasford Tour there are six houses in direct opposition to the Stoll theatres, while there are eight or nine besides also advantageously situated.

Thos. Barrasford died last week. In mentioning the effect the manager's demise would have, Mr. Butt added, "The lamentable death of Mr. Barrasford will not affect any plans now projected."

Were Mr. Butt to enter Paris by way of the Alhambra, he would come into contact with Anglo-Saxon methods against H. B. Marinelli's Olympia in that city. English vaudeville as offered by the late Mr. Barrasford at his Paris house proved palatable to the various colonies of the French capital who preferred their amusement without blots.

It is about four years since Mr. Butt last visited New York. He has not changed greatly since then. A rather young man for his importance in theatricals, Mr. Butt talks with a tight grasp upon his subject; seems to know all about American show business, its promoters and their standing, and leaves the impression of great firmness behind a desire to absorb all information on complex points at hand.

While Mr. Butt has other important business matters here, he does not propose to lose the opportunity of securing any acts around, and has already witnessed several New York bills.

Last Saturday, while at lunch with William Morris at the Hotel Astor, Percy G. Williams joined the couple, and the trio proceeded to Mr. Williams' Alhambra where they watched the show for awhile.

The stay of the English manager on this side is indefinite. He may return to London next week or later.

The theory of a future Beck-Morris agreement renders more intricate the international question. Should Mr. Butt decide upon Mr. Beck as his American cooperator, and the latter reach an understanding with Morris, the final result with Mr. Butt would most probably be a booking union with that amalgamation.

On Wednesday there was a rumor about that Mr. Butt and the United had entered into some sort of an agreement relating to the mutual exchange of acts. The agreement was said to have been made in the form of letters written by each. Not too much credence was placed in the report, Mr. Butt not being in a rush to decide which American proposition to accept, according to another report.

COMPOSER TAKES NO CHANCES.

San Diego, Cal., Feb. 9.

Although the Panama-California Exposition isn't due until 1915, Fred Stansfield, musical director at the Princess this city, has composed the official march for the festive occasion.

RE-ENGAGES ALICE LLOYD.

With a slate full of all the records for box office receipts in the western houses of the Orpheum Circuit, Alice Lloyd was re-engaged this week by Martin Beck, through Pat Casey, for a return tour of the Circuit next season, opening in November.

Miss Lloyd will not finish her present Orpheum trip until April 10 at Des Moines. Her success on the Pacific coast has been phenomenal for the extravagance of the receptions received by her and popularity attained in each city visited.

Following Des Moines Mr. Casey has arranged five weeks in middle-western cities where Miss Lloyd has not previously appeared, and will gradually play her to reach New York by June 1, holding back the clamor of many Eastern managers for the English girl until the opening of next season.

The McNaughtons, the English comedy team, who have played on all bills Miss Lloyd has headlined during the present tour, have also been rebooked for the same time, owing to their big laughing hit all over.

$3,000 FOR MISS HOFFMANN.

Three thousand dollars is the weekly salary contracted for with Gertrude Hoffmann by the United Booking Offices after her present contract with the agency for $2,500 a week expires. It is said the United has engaged the girl-with-the-50-minute act until June 1.

Next week she holds over at Hammerstein's. All this week the sidewalk speculators have been singing "She's Ma Daisy." One dollar tickets to Hammerstein's have been grabbed off daily at all the way to $3.

No single woman in American vaudeville has ever received over Miss Hoffmann's latest figure.

There's a report that in addition to the immense amount of work Miss Hoffman is doing twice daily in her varied vaudeville act, the energetic and versatile young woman is preparing to add an impersonation of Fred Stone in "The Old Town" in his "lariat dance" and walking the tight rope.

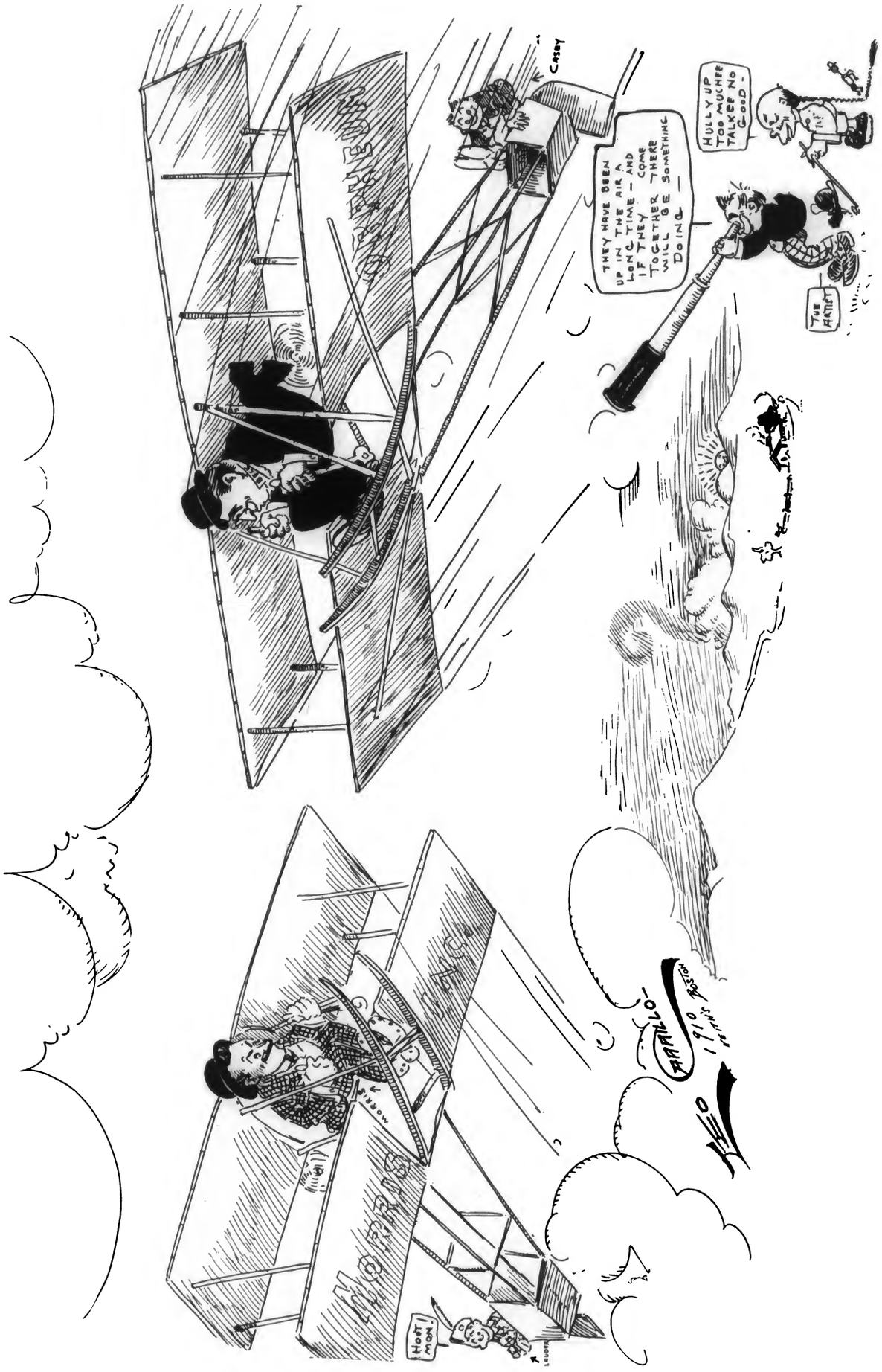
20 YEARS WITH PAYTON.

There was an unusual celebration at Payton's Lee Avenue Theatre in Brooklyn, Monday night when Grace Fox was presented with a ring set with twenty diamonds, each stone commemorating a year of service as a member of Corse Payton's company. In that time she has played over 900 weeks, over 9,000 performances and more than 1,200 parts. The total of parts was boosted when Payton was conducting a repertoire show on the road, playing six and eight plays each week. Miss Fox has never missed a performance, it is claimed.

NO CHANCE FOR BERNHARDT.

There's no chance of engaging Sarah Bernhardt for New York vaudeville, said Charles Bornhaupt, the Marinelli New York representative this week. An offer had been made her to play in this city, but Madame replied that upon finishing her engagement at the Coliseum, London, next fall, she expected to tour the United States in a play, as a "farewell."

The Five Armanis replaced the Neapolitans at the Fifth Avenue on Monday.


CASEY
THEY HAVE BEEN UP IN THE AIR A LONG TIME — AND IF THEY COME TOGETHER THERE WILL BE SOMETHING DOING —
HULLY UP TOO MUCHEE TALKEE NO GOOD -
THE ARTIST
MORRIS
HOOT! MON!
LAUDER
ARRILLO-
1910
BOSTON

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Will H. Fields and La Adelia, the toe dancer, were married in Chicago Jan. 27.

Marshall P. Wilder commences a trip of the Williams houses on Monday.

Fred Brant, the Kitamura representative in America, will sail for Europe in April.

"The Vampire Dance" has been prolonged until April at the Hippodrome, London.

Joe Morris starts on the William Morris time at New Orleans, Feb. 21, booked by Barney Myers.

Frank Stafford and Co. have been booked over the Orpheum Circuit to open March 6 at Cincinnati.

Burke & Hayes have booked over the United time Leonard and Ward, "The original father and son."

The mother of Alice Cheslyn (Dudley and Cheslyn) and Rose Ford died Jan. 25.

Girard and Gardner are spending a vacation at Mt. Clemens, Mich. They will resume vaudeville bookings in March.

McNish and Penfold have divided, Frank McNish will play henceforth with his son, Frank, Jr. Al Sutherland has the new act.

The La Belle Troupe close with the "Dainty Duchess" Feb. 12 and will return to vaudeville. Eva La Belle will then rejoin the act.

Next week at the Fifth Avenue Edwards Davis and Co. will appear in an Oscar Wilde sketch, named "The Picture of Dorian Gray."

Albert Whelan sailed back to England on Feb. 9, having been re-engaged on the United time for ten weeks, commencing next October.

G. Molasso, who retired from Ryley's "Queen of the Moulin Rouge" Saturday evening, is preparing a pantomime with twenty people.

Tom Sherman, who has been writing for "Shapiro," is now with Joe Morris and goes to Chicago Saturday to represent the last named publisher.

It is said that the title of the piece Al Woods intends to star Valeska Suratt in will be "A Furnished Room on 45th Street" (West, of course).

Mrs. Pat Campbell opens at the Colonial Monday in "The Sword of Damocles." 'Tis said the English actress will receive $2,500 weekly on the United time.

Alburtus and Jessie Millar will sail for Australia, from London, March 4, under contract to Harry Rickards. They will return to the United States via Vancouver.

Greenwall & Weis are erecting the new theatre at Little Rock, Ark., to be finished by Sept. 1, next, and operated as a one-night stand. Hertz & Talant are the architects.

Maurice Boom has retired from the agency business, and says he will soon announce the formation of a large summer amusement scheme, still in process of development.

Petitions have been circulated numerously and signed in Troy requesting F. F. Proctor to restore vaudeville at his house in that city, where he is now showing moving pictures.

W. J. Nixon is heading a movement to build a theatre in Flatbush, Brooklyn. He has secured $10,000 toward a fund of $25,000, which is to be devoted to erecting the structure.

The Shuberts have obtained control of the Novelty, San Francisco, and will there play their leading parts hereafter. Florence Roberts will open the house under the Shubert management.

Tom Miller, of the Three Juggling Millers, had his nose smashed while doing an act in Buffalo, and was removed to the Emergency Hospital. He will be out of the turn for two weeks more.

Lew Dockstader has written to Alf T. Wilton to undertake negotiations looking toward ten weeks in vaudeville upon the close of the minstrel organization. Salary terms are left for later settlement.

Clark and Bergman were compelled to cancel their date at the Bronx, New York, last week, owing to Miss Clark's illness. They will rest at Lakewood, N. J., for a few weeks before going west to fill their dates.

Collins and Hart have received contracts, through Barney Myers, for one month each in Paris, Brussels, Berlin and Vienna. They will sail for Europe at the close of the "Little Nemo" Co.'s tour early in May.

Harry Fulton, who has been a Dillingham advance agent for some time, has been compelled to quit the road and return to his home in Newark, O., where he will remain until he starts for Arizona in search of health.

The Five Olympias, three women and two men, a posing act from the other side, booked by Marinelli, make their initial New York appearance Monday at the Colonial. "Paris by Night" holds over for the second week at that house.

Aimie Denham, a member of the "Serenaders," was married in Philadelphia to Samuel S. Klein, by Rev. Mr. Burns, at his residence No. 252 North 13th Street. She will continue with the show for the rest of the season and then retire from the stage.

Riccabono, who appeared in vaudeville with his "good night" horse, is about to re-enter after a two-years' absence. The "good-night" animal died some time ago and since then the trainer has been at his place in Kingston, N. Y. He has trained another horse act.

F. U. Bishop, who managed the Orpheum, Brockton Mass,, until the Belmont Amusement Co. sold out, will hereafter be located in Providence as general representative of the Belmont corporation. It is said that dramatic stock will be established in the Brockton Orpheum.

Jenie Jacobs left last Saturday morning for Chicago, to be the guest of Rose Stahl, who opened there for a three weeks' engagement at Powers'. Miss Stahl in her invitation warned Miss Jacobs that she was expected to leave her pocketbook at home. The agentess will remain away a week.

Joseph Muller, manager of the Orpheum, Spokane, Wash., says that the Seldom's posing act was not compelled to cancel any dates as a result of Erna Claren's illness while the act was playing that house. She was out of the bill only part of the week and left with the company.

Frank L. Browne will resign as manager of the Pastime Theatre, Boston, to accept the management of the new Beacon Theatre, Boston, which opens about Feb. 21 as a combination vaudeville and picture house.

J. J. Murdock, who resides at Lake Bluff, Ill., has presented a completely furnished and equipped club house to the volunteer firemen of that Chicago suburb. Most of the town hall has been converted to the club's use. There are a library of 500 books, a billiard table and other luxuries provided entirely at Mr. Murdock's expense.

Mrs. Edith Campbelle has brought suit against the Cincinnati Traction Co., claiming $50,000 damages. She was hurt in a street car accident. Mrs. Campbell is wife of a Des Moines theatre owner. She declares that since the accident she has not been able to dance, owing to a broken kneecap. Before that she says she made $125 a week as a dancer.

Pauline opened at Pantages, Spokane, last Sunday, playing his first week in the northwest. A report to Louis Pincus, the New York representative of the circuit, said that the theatre was besieged with patrons, and that the hypnotist gave five shows during the day. The usual number of performances on the smaller northwestern time on Sunday is four.

Harry Hanson, formerly with John F. Fields, as Fields and Hanson, played his last week in vaudeville, for the present at least, at the Lyric, Petersburg, Va. He was severely burned by nitric acids two years ago, and has been a cripple ever since. Recently he was compelled to go to a hospital, and he is now impoverished. His friends may address him in care of Norman Jefferies, Ninth and Arch Streets, Philadelphia.

Pictures of the Paris flood are underlined for the American next week. R. A. Roberts holds over there and will play "Dick Turpin." The billboards in the lobby announce Harry Lauder for six days of the week, commencing Feb. 21, after which the bills say Mr. Lauder will be absent from America for six years. It is stated that the American played to over $60,000 during January (thirty-one show days, including five Sundays, when extra performances on the roof were given).

It isn't the Long Acre Building at all. The proper name is the Putnam. It is said that William Waldorf Astor, the owner, ordered that name inscribed on the building, but it was never done, and everybody picked out the most appropriate. This week there flew at the flagpole a long streamer with "Putnam" on it. General Putnam was engaged in a hot skirmish at the spot where the building now stands during the Revolutionary War. Loney Haskell says he discovered all this.

Jules Ruby is again around on time with his "Buffalo Bill" dream. Just at this season annually Jules gets the fever to seek Col. William F. Cody in his lair and offer him vaudeville engagements with permission to "write his own ticket." The frenzy always gets to Jules late in January or early in February, there being a prospect at that time of the Colonel arriving in New York to prepare for his Wild West Show. So Jules has taken on a busy air and reports himself as "in negotiations" with "Bill." Still there are those who believe that some day Jules will put it over on the Indian trailer.

COMMISSIONER WONDERS WHY CONFERENCE WAS CALLED

Actors' Union Which Sponsors State Bill Was Not Summoned to Conference and White Rats Did Not Appear.

The Theatrical Agents' Board of Trade held a meeting at the Gilsey House last Sunday night, with President James J. Armstrong in the chair.

The meeting was especially called to formulate a plan of action against a bill which has been introduced in Albany which bears directly on the question of theatrical agents' commissions. In the lower house it was introduced by Assemblyman Green, of Brooklyn, and in the Senate by Mr. Wagner, of New York.

The provision most directly affecting the agency outlook will put a stop to the practice of entertainment being furnished by booking agent for a lump sum, the act being subsequently hired at a total salary list, which generally leaves a comfortable balance in the agent's hands. The new law will prohibit any agent charging more than 5 per cent., whereas in "club booking" the agent has made a practice of charging 10 per cent. on such bookings independent of the hold-over.

This "inspection" feature is another point which the booking agents will strenuously combat.

The bill has been read twice and referred to the Judiciary Committee in the Senate. When it again comes out of committee it will be up for final passage.

When the subject of the "Agency Bill" first came up, several agents who may or may not be members of "The Theatrical Agents' Board of Trade" but who place acts in United Booking offices houses, were called upon to settle an assessment of $100 laid against them by some one "higher up" to help defray the expense of "watching" hostile legislation at Albany this winter.

One or two of the assessed agents looked upon the call for funds from their coffers as an imposition, while others said it was "cheap under the circumstances."

The feature of the Wagner Bill which ostensibly will remove the present "split" the "United agents" now endure by providing that there shall be no more than 5 per cent. charged by any licensed agent is the one the "outside" agents look upon as favorable to their future interests.

This yearly charge may be made payable monthly, quarterly or otherwise, and be based upon the previous year's bookings by an agent through the United. In this cumulative manner it would closely approach an actual "split" of the "second five" on the agent's business for the current year.

Harry Mountford made an appointment with License Commissioner Robinson for an interview Wednesday at 2 p. m., acting, it is presumed, on behalf of the White Rats. Previous to the appointed hour, Mountford telephones he was too ill to attend, and the conference was therefore postponed until today (Friday) at the same hour. At the Commissioner's office it was not known for what purpose the interview was to be held, but it was thought that it was called to ascertain Commissioner Robinson's attitude on the legislation in Albany.

An interesting side light on the proposed conference shows that while the bill is ostensibly an Actors' Union measure, Harry De Veaux, president of the Union, was not notified that it was to be held.

TOM WATERS.

One of the few MUSICAL COMEDY STARS to enter the vaudeville ranks, and not only make good but score one of the biggest single hits in vaudeville.

MR. WATERS is a comedian of rare conception and one of our best little pianists.

MERGER MEETING.

(Continued from page 3.)

within ten block of the United offices had Mr. Albee on a vacation for his health, John J. Murdock, general manager, and the "blacklist" abolished. Nothing so simple has occurred in the annals of "street stories." The rumor was run down by actual time in twelve minutes. The last man to be tackled said he could not remember who told it to him. Two hours afterwards Mr. Albee was still on the job and innocent of the reports, leaving the Long Acre Building at 4.30, remarking on the way down in the elevator to Joe Welch, "Joe, when do you open for us?" (Welch is an "opposition act" and on the "blacklist" several times).

The foolish report of the resignation found many ready believers, some liking the story so well they hugged it.

ANNETTE FINALLY RESIGNS.

Chicago, Feb. 9.

After five years of continuous service in the Morris office here, Annette Graff has resigned. She has latterly been officially designated as private secretary to James C. Matthews, the office manager.

Miss Graff commenced her duties for Morris when Jesse Lasky was in charge of the branch out here.

BALL PARKS LEASED FOR "HIPS."

The first definite list of baseball parks which will be used for the purpose of hippodrome performances embraces the lease which have been made by the American Hippodrome Co., of which T. A. Morris is the active spirit.

The Eastern League parks at Buffalo, Rochester, Syracuse, Albany and Newark will be conducted by that corporation during June, July and August, giving acts of a suitable character from five to ten weeks on that time.

This is the "Hip" circuit working independently of the chain to be booked by John P. Harris, of Pittsburg, through the United Booking offices, and to operate in the ball parks of the more prominent big leagues.

In the larger summer "Hip" proposition, practically under the management of John P. Harris, of Pittsburg, Mr. Harris has the show rights for the New York Polo Grounds over the coming summer; also at St. Elmo Park, Boston, while the National League parks at Philadelphia, Cincinnati, St. Louis and Chicago have also been secured. In nearly all of these cities Mr. Harris has been elected to the directorate of the local club in order that the "Hip" deal might be put through.

SCHLESINGER LEAVES BLANEY.

Morris S. Schlesinger, for nearly seven years past actively connected with the Chas. E. Blaney Amusement Co. in an executive capacity and in the management of the various Blaney theatres, severed his connection with that concern on the first of the present month.

The slump in the popular price field of theatricals may have suggested to Mr. Schlesinger a look around for something else.

At present he is figuring on interesting himself with a vaudeville booking agency. His well-known executive ability, coupled with the experience he had in vaudeville prior to connecting himself with the Blaney concern, should make him valuable in the booking capacity. Until he has definitely decided, Mr. Schlesinger is making his office in the Blaney suite, Long Acre Building.

WANT BENNETT?

It was reported about this week that the United Booking offices had made an offer for the services in its booking department to Charles W. Bennett, who lately returned from Havana, Cuba.

It was also reported that the Morris people were engaged in long distance negotiations toward the same end.

On Monday Mr. Bennett returned from Havana, where he found the climate so injurious following his recent severe illness that the manager came back to recuperate. Mr. Bennett said he must consider his health just now above everything else.

SIX WEEKS WIND UP.

Chicago, Feb. 9.

After six weeks of vaudeville, the People's has concluded to quit, and will return to stock on Monday.

Poor business is believed to be the reason for the shift. The Sullivan-Considine Chicago branch has been attending to the vaudeville bookings.

HAWKS "ADVANCE" FOR LAND.

Wells Hawks is now deeply immersed in the troubles of a real advance agent; cut trunks, expense accounts and itineraries have the call. He is in advance of a "land show," something new in entertainments. The boomers of Long Beach are presenting the advantages of their proposition to residents of surrounding cities and towns through the medium of a magic lantern and moving picture show.

Senator Reynolds delivers the lecture and Hawks hires the hall, does the press work and makes the advance arrangements after the manner of a regular troupe. The "show" is playing Newark this week.

BENEFIT FOR BILLY CARTER.

At the age of 78, Billy Carter, the minstrel, is to have a benefit, his condition having brought several friends to prevail upon Mr. Carter's daughter, Josephine, to permit that this attention might be shown her father.

The affair will occur on March 7 at Ebling's Casino, 155th Street and St. Ann Avenue, New York. The tickets are fifty cents each. Miss Carter, at 41 West 28th street, New York, has charge of the affair.

"STRENGTHENERS" TO OPERA CO.

Montreal, Feb. 9.

The Four Musical Cates finish two weeks at the Theatre National Francaise, Saturday, Feb. 12, where they have been appearing as a "strengthener" with the French Opera Company which is having a run at that house.

POSITION DID NOT SUIT.

Chicago, Feb. 9.

Williams and Tucker are not at the Majestic this week. They refused to appear, the position on the bill assigned them not having pleased the couple.

McConnell and Simpson moved over from the Haymarket to fill up the void, and the Bradlee Martin Co. got a job at the Haymarket to stop the gap there.

MEREDITH SISTERS.

A headline act now playing the south. Have been a tremendous success with several new costume changes.

THE SHUBERTS INTERESTED IN "SMALL TIME" CIRCUIT

Their Interest in "Loew's Consolidated Enterprises" Represented by Joseph L. Rhinock Company Capitalized at $1,500,000. Circuit to Be Increased to 40 Houses.

In the incorporation papers of "Loew's Consolidated Enterprises" appears among the list of directors Congressmann Joseph L. Rhinock who, as one of the "Cincinnati crowd" with the Shubert interests, now virtually represents the Shuberts in the interest the brothers have in the "small time" circuit operated by Marcus Loew and his various companies, all merged into the consolidated company with a capitalization of $1,500,000.

The Shuberts first became interested in "small time" vaudeville when they rented to Loew's People's Vaudeville Co. their Majestic and West End theatres for combination vaudeville and pictures last summer.

In the "settlement agreement" made by Klaw & Erlanger with the United Booking Offices, the Shuberts as directors of the United Amusement Co. (K. & E.'s "Advanced Vaudeville") were debarred from engaging in vaudeville under a liquidated damage clause penalizing all directors $250,000 each if a violation occurred within ten years from the date of signing. There are yet several years of life to the agreement to pass.

While it could be safely denied by the Shuberts perhaps as far as legal proof could be produced that they are concerned in the affairs of the Loew Company, there has been little doubt among those familiar with the "small time" movements of the Loew people during the past two or three months that the Shuberts were very active, especially regarding theatres taken over for the 10-15-25 brand of vaudeville.

The Loew Co. last week secured six Stair & Havlin popular priced melodramatic theatres to be converted into the popular-priced combination vaudeville policy. The first of these, Empire, Pittsburg, opens next Monday with Harry Le Clair as headliner. The policy will be six acts with pictures at the Loew usual scale, 10-15-25.

A further arrangement made between Loew and Stair & Havlin it is said will give the "small time" circuit all the popular-priced S. & H. houses as rapidly as the decks may be cleared. These, together with what the Shuberts may find expedient to turn over to their vaudeville partners will give Loew, according to VARIETY'S informant, a chain of forty theatres within a short while to be permanently retained for cheap vaudeville purposes.

Jos. Schenck, general manager for the corporation, when questioned this week regarding the Shuberts, remarked his attention was all devoted to the booking and operation of the theatres. Mr. Schenck was asked if the Loew company would follow a fixed policy in the additional houses lately received and those expected. He replied that the policy would be governed by conditions. A "losing" theatre would be treated accordingly, while if it were shown that a house obtained could stand a better grade of vaudeville at higher prices of admission than 10-15-25, the scale and bill would be increased.

"HELLO, GEORGE BOYS."

In the above picture JOHN SCOTT (the head of the well known team of BISSETT AND SCOTT) is pointing his cane to three sandwich men whom he had going around Chicago, having received a personal permit granted to him for them to do so. BISSETT AND SCOTT were playing the HAYMARKET, CHICAGO, week Jan. 10, and were one of the greatest drawing cards there with their great dancing novelty, which will be seen in a few weeks in the east, booked by their exclusive agent, PAT CASEY.

CLARK REACHES VAUDEVILLE.

Alexander Clark has reached vaudeville. Every other attempt of Mr. Clark's to come into the twice-daily has been stopped by a production manager. His latest part in the legitimate was as leading comedian with "Dick Whittington," a Shubert piece. Mr. Clark differed quite violently with Jake Shubert, the other brother, so now he's going to play at the Warburton, Yonkers, next week, in "An Old Admirer," by Edward A. Paulton. Emsey Alton will support Clark in the sketch.

The act is under the management of A. D. V. Storey, who also has revived Mr. Paulton's "Naked Truth," to appear at the same place, Monday, with nine people instead of the twenty who surrounded Harry Davenport when he first showed the "naked" turn.

WOOD REPORTS TWO HOUSES.

Joe Wood reported the gain of two new houses for vaudeville this week. One was the Academy of Music, New York, the lease of which stands in his name, Wood says, with the principals undisclosed. Nothing has been decided as to future policy.

The other is the Girard Avenue, Philadelphia, where possession will be taken in about six week.

DOLPH MEYERS COMES EAST.

Dolph Meyers is back in the burg, but why, he won't tell. Dolph makes a mystery of his visit to New York by saying he just came on to look things over.

To stop the questioning Dolph commenced to tell a story about how one day the Chicago River started to run the other way, and became tangled up, explaining that this is why the River is always muddy, still trying to unravel itself.

WHEELING OUT NEXT SEASON.

It has been settled by the Columbia Amusement Co. that Wheeling, W. Va., a three-day stand this season on the Eastern Burlesque Wheel, will be dropped from the circuit when the present season ends.

Wheeling did "split" with Columbus, O., which lately gave up the burlesque policy for "pictures."

Just now there are no further expulsions on the Eastern chain looked for.

MAY TAKE FOUGERE.

There is but $50 a week difference between Weber & Rush, Fougere and burlesque. The firm wants her as a special attraction with one of its shows, and will pay the Frenchwoman $250 weekly. She wants $300. Ten weeks are to be mentioned in the contract.

DON'T CARE FOR HEUCK'S CHANGE.

The Western Wheel managers are not altogether pleased with the opening of Heuck's Opera House, Cincinnati, as a popular priced vaudeville theatre. It is a "down town" place and comes into direct opposition with the Peoples' playing Empire shows.

The eastern crowd of Empire managers feel that Heuck's under the new policy will draw money away from balcony and galleries of the Westerners' local house. The fact that James E. Fennessy, secretary of the Empire Circuit Co., also owns Heuck's, adds to their dissatisfaction with affairs.

JAMES E. FENNESSY IMPROVING.

Cincinnati, Feb. 9.

James E. Fennessy is improving fast and is entirely out of danger, but he will be confined to Christ's Hospital for some weeks to come. His wife is in constant attendance upon him, taking what sleep she gets at the hospital. Fennessy had an extremely narrow escape from fatal injury, when he fell from a ladder at a gymnasium where he was practicing a fortnight ago.

COLUMBIA DIRECTORS MEET.

A meeting of the Board of Directors of the Columbia Amusement Co. was held in the Gaiety Theatre Building Friday of last week. One of the directors said that nothing of importance had transpired except routine matters.

MUSIC PUBLISHER EMBARRASSED.

A petition in involuntary bankruptcy was filed against the Gus Edwards Publishing Co., a corporation, on Tuesday. The liabilities are said to be between $30,000 and $40,000. Assets are accounts outstanding, large stock of sheet music on hand, and the rather valuable catalogue of the Edwards' songs.

At his offices Mr. Edwards stated the embarrassment would be but temporary, and that he expected to resume. He ascribed his difficulties to bad contracts and other things. A receiver appointed by the court was in possession.

On Monday, Mr. Edwards, whose theatrical enterprises or himself as an individual are not affected by the bankruptcy proceedings against the publishing company bearing his name, starts upon a vaudeville tour of a few weeks.

Barney Myers, after a few week's rest, returned to his office Monday.

IRWIN-KRAUS FEUD.

For the first time since the formation of burlesque wheels there was a cancellation this week. Maurie Kraus, of the Olympic on East 14th street, refused to accept the date of Fred Irwin's "Gibson Girls," although that show had been permitted by the Columbia Co. directors to play at the new Columbia on Broadway.

The various Krauses have from time to time threatened to close shows, but this is the first instance of their actually doing so. In place of the "Gibson Girls" there are eight vaudeville acts playing the house.

Meanwhile the Irwin show is a laying off and rehearsing a new "first part." Elmer Tenley replaces John P. Burke in the place of the principal comedian.

Speaking of the cast-out this week, Mr. Irwin said: "I shall never play one of my shows in a Kraus house again unless the Columbia Amusement Co. compels me to. I am through with them and their houses."

JOHN A. WHALLEN IN ILL HEALTH.

Louisville, Feb. 9.

John A. Whallen, senior of the Whallen Brothers, so prominent in local theatricals and politics, and one of the moving spirits in the Empire Wheel, has suffered a nervous breakdown and has been away from home nearly a fortnight. He has gone to Mexico but his exact whereabouts are a secret, as it is said if he shall recover his health he must have immediate and absolute freedom from any business cares or worries.

WESTERN BUILD IN BALTIMORE.

Baltimore, Feb. 9.

The Empire Circuit Co. (Western Burlesque Wheel) is to build in Baltimore, replacing the Monumental, the present theatre, over which it has been considered that the Gayety (Eastern Wheel) had the advantage in house and location.

ARTHUR ALBRO.

One of the best singers who has ever appeared in vaudeville, now supporting MRS. ANNIS in her latest offering.

MR. ALBRO is featuring "A GARDEN OF ROSES," with which he is scoring a tremendous success.

THE "SMALL TIME" BARRING.

The pronunciamento by the United of "barring" against the "small time" playing in opposition to its houses, large or small, made considerable talk among those engaged on the "small time" in the New York booking offices. No apprehension seemed to be felt by anyone through the announcement. The talk ranged more to curiosity as to how the United expected to "make good" on the proposition.

The difficulty of following the many small time acts, securing the correct names or billing, and many other reasons were set up as making futile any attempt on the United to seriously "bar" "small time" acts.

At the United Offices, no one could be found who seemed in anyway certain that the full spirit of the announcement could be lived up to. One of the United's force said that every effort would be put forth, however, and that, in his opinion, about twenty-five per cent. of the acts playing the opposition on the smaller circuits would be listed.

The "barring" by the United against "small time" might be taken, for style to be followed, in the manner the Bowdoin Square and Howard, Boston, were proceded against this week. Both are "small time" vaudeville houses, the Howard playing burlesque as an extra attraction, with the Bowdoin Square expected to add on that sort of entertainment shortly also.

A "United act" booked for the Bowdoin Square for next week was notified not to play the date, and has canceled. The two Boston theatres were declared "opposition" by the United early in the week.

The edict of "barring" is believed to have been directed against the smaller houses run by Loew's Enterprises. The meeting held last week by the United managers at which the barring was decided upon was instigated it is said mainly through one or two of the Loew theatres affecting the business of United theatres, or it was feared that they might. While the managers were assembled, it is reported that two of the biggest in point of importance left the meeting abruptly, leaving the smaller United managers to settle the question for themselves.

The entire "barring" of "small time" by the United seemed so vague in any system to be followed that the more it was talked about, the less possible it seemed. About Wednesday the "small time" managers and agents appeared to think it was already a dead letter since no evidence of activity in this direction had manifested itself. No "United agent" so far as could be learned had received any instruction not to book acts playing "small time" opposition.

LIBERTY OPENS AT LAST.

After many delays due to labor troubles the Liberty, in East New York (Brooklyn), opened Monday as a popular priced vaudeville theatre. William J. Gane booked in the initial show, consisting of Fisher and Fisher, E. C. Gordon and Co., the Weavers, Mora, Levy Family and three others. Mr. Gane will continue to supply the attractions.

The Six American Dancers, and Waterbury Brothers and Tenney are the latest acts to be engaged for the Moss-Stoll Tour in England through L. Johns, the New York agent.

STAGE CARDS CONFUSING.

The practice, followed by the management of the Majestic and Lincoln Square, New York, of using stage cards which do not apply to the act at the time on view has worked serious injustice, to say nothing of much confusion.

Recently Cline and Clifton had reason to complain because another act appeared at that house under their name. They had booked but cancelled the house; nevertheless their name was used as the stage card of another act.

VARIETY recently reviewed at the Lincoln Square "J. C. Mack and Co.," the title of an act as shown on the stage cards. Later developments proved that the act referred to was Sophie Everett and Co. Mack is playing the small time hereabouts with "My Mother-in-Law," a sketch wherein he dons skirts and which in no manner resembles "A House Warming," played by Miss Everett, but reviewed as Mack's act.

As the theatres mentioned have no printed programs and use only stage cards to announce the turns, the practice of using other people's names works a grave injustice, as, according to Mack's assertion, has been proven in his case.

VARIETY'S reviewers contribute to this injustice unwittingly, as there are so many new acts coming to the fore in the small time houses that the stage cards are the only guide.

50 CENTS ON N. Y. ROOF.

The Rosenberg's New York Roof "picture show" is making the Broadway bunch notice. When Walter Rosenberg can train a girl in the box office to say ten-cent seats are all sold and "only twenty-five left," besides charging fifty cents for the Sunday concerts, the "small time" bunch is immediately wise that the coin is flowing.

The weekly receipts on the Roof at 10-15-25 has been running from $2,600 to $2,900 gross for the past few weeks. That is more than the total box office receipts at the New York Theatre have shown on more than one week this season.

Wednesday Rosenberg was in mourning. The New York Roof had lost its $55 per week headliner. "The Oriental Rose" asserted herself and ceased to bloom for the benefit of Broadway "kidders" and Rosenberg's bank roll. The young woman, convinced of her high art, has been edifying patrons of the Roof for the past few weeks with "dancing" and "singing." It has been the practice of the management to throw upon the picture screen, immediately following her exhibition, a slide reading: "And she thinks she's GOOD"!!

To this slide Rose has often objected, but following a particularly stormy volumn of jeers and hoots from the audience Tuesday evening she put her foot down (both feet, in fact) and "blew the job."

Rosenberg refused to change any part of the act, which has been so successful in attracting the crowds, and as he considered the slide one of the best features his refusal to cut it out caused the unblushing Rose to cut herself out.

Four thousand people witnessed the ceremonies when ground was broken last week at the Five Corners, Jersey City Heights, for Harry Leonhardt's new Orpheum Theatre in that locality. Among the guests were several State and city officials.

I. B. A.'S TRIAL?

On February 15, a meeting of the directors of the Independent Booking Agency will be held, at which the trial of Feiber, Shea & Coutant, for breaking the rules of the agency, will take place.

M. R. Sheedy, the president, says the charges have been properly and duly prepared and forwarded to the firm; that they have been notified to appear, and if they do not, their bond of $1,000 to obey all the rules and regulations will be forfeited. The main charge is supposed to be that F. S. & C. have booked acts outside the agency walls. This is said to be treason, and everything that goes with it.

Among the eloquent language with which M. A. Shea, one of the accused partners, makes answer, is talk that the meeting calling the Feb. 15 gathering was an illegal one, as the I. B. A's constitution provides that a second consecutive meeting without full representation of all members shall be invalid if held. Mr. Shea says that for two meetings his firm was not represented, and therefore everything is all off.

"What are they going to try us for?" said Mr. Shea, when asked if Feiber, Shea & Coutant would appear at the meeting to defend themselves. "What have we done?

"Try us? Why we have been even decent enough to file the record of our bills in the office every week. That is all we are required to do. We have received no charges against us, and there are none to make. It's lucky for a lot of people we are so busy we haven't the time to make up some charges of our own. We won't attend any meeting, and there won't be any bond forfeited."

To-day (Friday) Mr. Sheedy expects to leave New York, for a few days, after a circuit of several large houses he has been in communication with.

Cook's Opera House, Rochester, which is to re-open with the smaller vaudeville on June 1, has arranged with the I. B. A. to supply the acts. On Monday the agency commences to book for the Orpheum, Utica, once a Wilmer & Vincent property, that firm now playing the Shubert there.

Tht King's Lady Orchestra, at $500 weekly, and the Ishakawa Japs were each booked for ten weeks on I. B. A. contracts this week. The Orchestra was sent to the Jackson Opera House, Bridgeport, Monday, to feature the Sheedy show playing there for the week in opposition to Poli's. This it was said at the I. B. A., was the answer to the United "Barring" announcement against the "small time."

"Alfred, the Great" (a "monk"), the Wally Trio and The Schaar-Wheeler Trio were among other acts placed this week on the I. B. A. time.

James J. Armstrong, the agent, has moved again, but through no fault of his. When he deserted the Shubert Building for the Broadway Theatre Building, a couple of months ago, he thought he had settled for good. But fire, which he had not figured on, nearly put him out of commission. He held on at his old quarters hoping to get into the Columbia Building by Feb. 1, but disappointed in that he has settled down for good and all on the first floor of the Knickerbocker Annex.

AFTER THE FLOPPER.

Local theatrical talk seems to centre on the present condition of affairs in Grand Rapids and Peoria, caused by E. P. Churchill deserting the ranks of the Western Vaudeville Association army. The first move was made by Churchill when he opened offices in Chicago, preparing to book his own shows and whatever other houses would see fit to come in. Following this came the announcement that he had made arrangements with Stair & Havlin to play vaudeville in the Fuller, Kalamazoo, commencing on or about March 7. The Fuller has been playing K. & E. and S. & H. shows. Orin Stair holds the lease on the house.

W. S. Butterfield has the Bijou in that town playing vaudeville through the Association. Now that Churchill and Butterfield have locked horns a hot battle is looked for which will be of interest to a great many in the middle west.

Next came C. E. Bray's visit to Peoria last week, where Churchill has the Main Street Theatre. Upon his return Mr. Bray stated he had made arrangements for a new house there which will be ready for occupancy on Sept 1. A building company has been formed to finance the venture. According to Bray the plans are in the hands of an architect.

Churchill is going right along, however, and if his plans turn out as he expects he will soon be in a position to put up a strong defense, it is said.

The report that Martin Beck has been looking for options in towns down through Michigan is an erroneous one. Whoever started it frightened a score of the small time managers in that section. It came along with the rumor that Beck and Morris had combined.

MORE AND MORE VAUDE.

At the rate they are going in the New York "Bijou Dreams," those three Keith-Proctor houses will shortly have reverted to the straight vaudeville policy. Lately the Union Square, 58th Street and 125th Street have been pushing the reels into the background and featuring the vaudeville acts. Wherever a reel contains two subjects they are almost invariably separated by a vaudeville number, thus adding a variety number to each show.

FREDERICK V. BOWERS.

Who has scored a personal success in "THE YOUNG TURK" at the NEW YORK THEATRE. MR. BOWERS has been engaged for the Roof this summer.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 1.

Blake and Amber put on their act at the Palace this week and were given second turn. This brought them on at about 8:20. Although there were few in stalls they managed to get more laughs and applause than a couple of the acts that followed. It was a tough spot, but the pair easily won out.

Pictures of the great flood in Paris are being shown here at all the big halls. At the Palace the pictures were exhibited Wednesday of last week.

A legal action that was brought by Ernest Edelsten last year against the Marinelli office will be heard next week. The case has to do with the booking of George Auger, the giant.

The jury in the case of Sherek & Braff against the Stage for libel in regard to a South American case of a year ago, disagreed. It is not known whether the agents are going to continue the case.

In John Bull of a few weeks ago Nelson Jackson, the fair-haired one, throws an awful pan over the seas to America. Every one is wondering why he is sore.

Caryl Wilbur is in Germany at present, where he is showing his "61 Prospect St.," all in German.

Carlisle and Wellman, who are now doing a piano act, will probably have no trouble in getting along over here now. The colored act is playing the Pavilion this week.

Queenie Finnis, an English single act, will sail in a week or so for South Africa, where she will play for Sydney Hyman. Celia Galley, the French comedienne, will sail at the same time.

Bonnie Goodwin's Pickaninnies will appear at the London Hippodrome next week.

There may be a mix-up over the acts that are booked to open in Paris Feb. 1. The Channel service has been abandoned the greater part of this week, and probably next week won't be much better.

Lottie Bellman has two more weeks to finish at the London Hippodrome, from where she starts the provincial tour for the Stoll office.

The Empire people are still going after comedy material, having lately engaged Arthur Roberts and Co. in a comedy sketch.

"The Arctic," the Christmas production at the Hippodrome, is nearing its finish now. The big polar attraction only drew the business for a little over three weeks. In two weeks the production will be taken off.

Adeline Boyer, the classical dancer who lately appeared for a run at the Palace, has been booked by the William Morris office for America about the middle of February.

Nelson Jackson, lately returned to London, will appear at the Palace next week.

Vere Smith, leading comedian with "The Grotesques," died at his home in London immediately after returning there from his show at the Coliseum last Friday evening. Heart failure was the cause of the young comedian's death.

Fields and Lewis came into the London Hippodrome this week and made even the men in the orchestra laugh. Outside of the musicians only a select few were down-stairs, while the up-stairs parts of the house were not much to speak of. Those who did get in wanted to see circus acts, so all the regular vaudeville acts on the bill suffered therefrom. Ruth Vincent, a young woman from musical comedy, pleaded ill after Tuesday, and did not appear the rest of the week.

Virginia Grant, who is a sister of Grant Gardner (Gardner and Stoddard) opens at the Olympia, Shoreditch, next week.

Ida Barr struck a good song when she picked the one that she is now doing around the halls about "Chestnuts, Twenty for a Penny." It tells of a maiden fair who thinks she is engaged to a count until she finds him selling chestnuts on the Strand.

The Five Cliftons, an acrobatic act, have been booked for America next season by the William Morris office.

Zona Vevey returns to London next week playing at the Oxford Music Hall.

Gertrude Gebest is having a run at the London Pavilion, playing an outside hall along with it each week.

George Mozart is now topping the bills around the Broadhead Tour.

Fred Russell, the present chairman of the V. A. F., who has been quite ill the last few weeks, is around now and will go to work next week.

Lional Rignold and Co. are playing a sketch version of the old comedy "What Happened to Jones?" Rignold proves himself a good comedian, as does the man who takes the other important part, but the rest of the company could take a few lessons. The comedy goes well enough.

A very sensible dramatic sketch is playing the Euston Music Hall this week called "The Fortune of War." Sylvia Cavalho shows up in great style as a heroine. The sketch is a trifle quiet, and it perhaps lacks the blood and thunder of the successful dramatic sketch.

"Rutter's Dogs," a new football act, will soon be on the market, the act being given a trial at the Shepherd's Bush Empire this week.

Ritter and Foster, after playing around the independents in the north of England, are now going the rounds on the Barrasford time.

Through the Wieland agency Mrs. Beerbohm Tree will play at the Empire in Liverpool in a few weeks. An Englishman was asked what Lady Tree did on the stage and he answered: "She's the wife of Sir Herbert Beerbaum Tree," so that must be the answer.

Next week at the Palace Arthur Bourchier and Violet Vanbrugh will put on a new comedy playlet called "A Marriage Has Been Arranged" in place of "The Knife."

There is a Chinese troupe at the Palace called "The Tschinn Ma" troupe, that is certainly a winner. Magic, balancing and juggling seem to be the three main parts of the act.

The Great Le Page will sail for America Feb. 2 to open on the William Morris time.

It was stated this week that the new Gibbons hall now being built on the old site of Hengler's Circus will cost about $1,000,000.

This week at the Holloway Empire is being shown a burlesque act on La Milo, the posing show. It is a very clever bit of travesty, but the subject, perhaps, wasn't well known to the Holloway audience, for there was a flop.

Fred Kitchen, the comedian, who has been with Fred Karno's companies for years, is now a member of one of Herbert Darnley's troupes.

Daisy Wood is appearing as principal girl in the pantomime at the Marlborough Theatre in Holloway, London.

Olga Petronova and her band have landed the Stoll Tour, though this is the second attempt. The first time the band appeared at the Holborn Empire the lady did most of the Great Lafayette's act. Since this has been cut out the act looks better.

The Belleclair Brothers appear as the top attraction at the Empire, New Port, next week.

Liane D'Eve is now working the DeFrece time, appearing next week at the Hippodrome, Boscombe.

The seventy Polar bears that are employed in the Hippodrome production are said to cost $2,000 a week.

La Sylphe returns to London from the Provinces next week to play the Holloway Empire.

WILL HAVE NINE ACTS.

Nine acts are going to work for Jos. Hart when two more, now being written by Geo. Hobart, shall have been produced. This won't be long, says Mr. Hart. Each of the new Hobart sketches will be a comedy.

BERLIN NOTES

January 31.

Circus Sarrasani, which opened here January 1, is so far doing big business, due to strong advertising. The programme, with exception of two good acts, The Twelve Yocodas, japs, and a troupe of twenty Arabs (Humad Ben Yeders and The Fezzan Arabs combined), is very slow compared with Busch and Schumann. Sarrasani has no pantomine. The whole outfit of the Circus looks cheap, but the limit of the performance is a lion act, consisting of about twenty beasts, which can hardly walk and are continuously beaten by the "tamer," and a so-called "liberty horse act," performed by the "Frau Director," another travesty. Mr. Sarrasani, the "Herr Director" himself, appears with a group of elephants, in the costume of a "Indian Fakir," or something like that, but is meeting with but little success. This circus may suit all right for small provincial towns, but for Berlin is not up to the mark.

The Apollo is now doing big business with its two features: Perzina's monk "Consul James, the great," and a mimodrama "Die Ehebrecherin." The latter goes to Vienna Coliseum for the month of February at a record figure. Paul Schultze did the booking. Carl Juppa is now the sole manager of the Apollo; Mr. Gordon, his former assistant, having gone to Dresden as manager of the Central Theater. Mr. Juppa wants to play only vaudeville at the Apollo after March. On February 1 a new operette will be produced "Der Liebeswalzer (Love Waltz)," but this is reported to me the last one.

Richard Pitrot, called here "Der Globetrottel," is busy taking signatures from performers for America. At the Café Victoria here, the meeting place of the smaller artists, he "booked" nearly everyone, but so far no confirmations are here. There is some rumor going that Pitrot is trying to book Clifford Fischer for the side show of the Ringling Brothers circus.

"Das Organ," the managers' weekly, is now a paying paper. Mr. Findling is now the editor and manager, and he understands how to make the paper readable.

A young German giantess, called Brunhilde, has been discovered by Paul Schultze, the Berlin agent, and has been booked for the Ringling Show. She is reported to be the tallest woman on earth.

BERLIN'S PALACE OF SPORTS.

It is planned to open the big new Palace of Sports in Berlin about next October. Building operations are going on rapidly and the big amusement place will be in readiness before that time.

The venture has the patronage and support of the German imperial family. All the big athletic and sporting events of the world will be shown there.

It has even been hinted in Berlin, according to advices received on this side, that a big American circus may be imported for a run. The Crown Prince is the president of the company and the enterprise for this reason commands unlimited capital.

"JOLLIES OF 1910."

CAST BY "THAT RASCAL"—LONEY HASKELL.

THE GREAT DIVIDE	B. F. KEITH AND F. F. PROCTOR.
THE BARRIER	E. F. ALBEE.
BREWSTER'S MILLIONS	P. G. WILLIAMS.
ACROSS THE CONTINENT	MARTIN BECK.
YOU NEVER CAN TELL	WILLIAM MORRIS.
THE MAN WHO OWNS BROADWAY	WILLIAM HAMMERSTEIN.
THE FAITH HEALER	PHIL NASH.
FROM SIRE TO SON	PAUL KEITH.
A CHIP OF THE OLD BLOCK	F. F. PROCTOR, JR.
A SON OF REST	VIC WILLIAMS.
THE SERVANT IN THE HOUSE	D. F. HENNESSEY.
A LITTLE BROTHER OF THE RICH	HUGO MORRIS.
PECK'S BAD BOY	JULE DELMAR.
THE WATCHER	S. K. HODGDON.
WHY GIRLS LEAVE HOME	REED ALBEE.
THE PASSING OF THIRD FLOOR BACK	JOE WOOD.
BRIGHT EYES	ED. DARLING.
SUNDAY	HARRY MUNDORF.
THE CURSE OF DRINK	DOC STEINER.
THE GAY LOTHARIO	FRANK JONES.
CLOTHES	ARTHUR KLEIN.
SEVEN DAYS	BEN HARRIS.
ABOVE THE LIMIT	W. L. DOCKSTADER.
THE VENDETTA	P. ALONZO.
THE BATTLE	JOHN F. HARRIS.
THE JOLLY BACHELORS	PAT AND DAN CASEY.
THE YOUNG TURK	L. J. GOLDIE.
ISRAEL	JULES RUBY.
THE HEART OF MARYLAND	FRED SHANEBERGER.
SHERLOCK HOLMES	CHARLES STEVENSON.
MR. SMOOTHE	JO PAIGE SMITH.
THE WISE GUY	CARL LOTHROP.
YORK STATE FOLKS	FRANK O'BRIEN.
THE YANKEE PRINCE	FRANK VINCENT.
THE CHRISTIAN	M. S. BENTHAM.
THE ROAD TO RUIN	CLARK BROWN.
THE GIRL AND THE WIZARD	AARON HESSLER.
TRUE IRISH HEARTS	MIKE AND JERRY SHEA.
HANDS ACROSS THE SEA	CHARLES BORNHAUPT.
HUMPTY DUMPTY	S. J. KENNEY.
THE MUSIC MASTER	CHARLES LOVENBERG.
THE ROUND UP	ALF. WILTON.
THE SMART SET	SUTHERLAND, HART, LYKENS AND LEVY.
THE RESURRECTION	JAMES J. ARMSTRONG.
THE HOUSE NEXT DOOR	HARRY SIMON.
A FOOL THERE WAS	H. H. FRISBEE.
THE FORTUNE HUNTER	ED. KELLER.
WAY DOWN EAST	HARRY KATZES.
THE POOR RELATION	ED. RENTON.
WHY WOMEN SIN	LOUIS PINCUS.
THE ONLY LAW	MAURICE GOODMAN.
THE HONEYMOONERS	YOUNG HENNESSEY.
FOXY GRANDPA	J. K. BURKE.
THE HOLY CITY	MONTGOMERY MOSES.
WEDDED AND PARTED	REICH AND PLUNKETT.
THE MIDDLE MAN	ARTHUR HOPKINS.
FROM RAGS TO RICHES	B. A. MYERS.
SHORE ACRES	T. BAYLISS.
FORTY-FIVE MINUTES FROM BROADWAY	JOHN C. PEEPLES.
THE LILY	HARRY JORDAN.
HAMLET	JAMES MOORE.
DOPE	ARTHUR GOLDSMITH.
THE OLD HOMESTEAD	PHIL HUNT.
THE EMIGRANT	ALEC FISHER.
THE CIRCUS MAN	H. L. WATKINS.
THE WIFE	JOS. HART.
A DESPERATE CHANCE	W. B. McCALLUM.
SIS TEBBINS	J. H. TEBBINS.
THE PEDDLER	ARTHUR BLONDELL.
THE SQUAW MAN	CHRIS BROWN.
LED ASTRAY	LOUIS WESLEY.
FAST LIFE IN NEW YORK	JOE PINCUS.
ROBINSON CREW-SO	DAVE ROBINSON.
THE MELTING POT	JESSE LASKY.
NELLIE, THE BEAUTIFUL CLOAK MODEL	EDGAR ALLEN.
SIDETRACKED	HARRY LEONHARDT.
BROADWAY AFTER DARK	MORRIS GEST.
WHAT EVERY WOMAN KNOWS	WALTER ROSENBERG.
GODDESS OF LIBERTY	FRANCIS R. KING.
MISS PATSEY	JENNIE JACOBS.
SCHOOL FOR SCANDAL	JENNIE WAGNER.
A WORKING GIRL'S WRONGS	KITTY McDONALD.
MISS INNOCENCE	SYLVIA HAMLO.
THE MERRY-GO-ROUND	JOHN HALVORD.
THE COUNTY FAIR	WALTER J. PLIMMER.
DAVID HARUM	E. M. ROBINSON.
PARISIAN ROMANCE	PAUL DURAND.
YALE	J. CLANCY.
THE BEGGAR STUDENT	CHARLES MONASH.
MADAM X	MAE WOODS.
THE JANITOR	SOL SCHWARTZ.
THE MAN WHO STOOD STILL	HARRY BRUNNELL.
THE HUSTLER	WALTER VINCENT.
THE POWER BEHIND THE THRONE	MARK LUESCHER.
THE BOOK AGENT	GEORGE GOTTLIEB.
THE NIGHT CLERK	FLOYD STOKER.
THE MAN FROM HOME	CHARLES FELKEY.
SAMUEL OF POSEN	SAM POSNER.
NOBODY'S CLAIM	AL. GALLAGHER.
THE CLIMAX	JOE WEBER.

PRYOR GETS SEASHORE CONTRACT.

The Beach Commission of the Council, Asbury Park, this week awarded for the sixth season the band concert for the Arcade on the Boardwalk to Arthur Pryor. This contract is said to involve the largest total amount in the east and its placing is annually watched by the bandmasters with interest.

KIRALFY A PARK MANAGER.

Bollossey Kiralfy is in Berlin constructing a summer park which he will conduct in opposition to the American Exposition. This is independent of the Iles park circuit which will also be represented with a resort in Berlin.

Altus Bros. open Feb. 20 on the Orpheum time. booked by Pat Casey.

A BUSY LITTLE GIRL.

Mabel De Young, secretary to Jos. Schenck, general manager of the Loew Enterprises, Inc., is the busy little person these days. Besides handling the correspondence of Mr. Schenck and doing the confidential work of Louis Wesley, Miss De Young books three houses on her own account and from time to time plays club engagements in her pianolog, in which she appeared around the Loew time recently. All of which contributes a neat weekly addition to Miss De Young's bank account.

Last Sunday she hurried up to the Majestic to "fill in" in place of an act which disappointed.

B. Obermayer, the foreign agent, expects to start on his annual European pilgrimage March 22.

THE WOMAN IN VARIETY

BY THE SKIRT.

A sensation with a capital S! That is what Gertrude Hoffmann's new act is. A complaint has been heard all season that there has been a scarcity of women in vaudeville, but complain no more, the woman has arrived and she hasn't hesitated in surrounding herself with beauties. It has always been Miss Hoffmann's ambition to have girls who didn't care who was sitting in the front row, and she has succeeded, for all the girls are young and pretty. For her first costume Miss Hoffmann has chosen the palest of pink broadcloths, made in the middle blouse fashion. For the Eva Tanguay number the coat of brilliants was far handsomer than Miss Tanguay ever wore. The Anna Held was a creation in pink satin, heavily embroidered in gold. The large hat and mantel added to a costume that was ideally perfect. Valeska Suratt's gold and purple dress was an exact copy of the original. As Isadora Duncan in the clinging pink chiffons, Miss Hoffmann looked her prettiest. If Alice Lloyd could only see the imitation Gertrude is giving of her, I'm sure Alice would copy Miss Hoffmann's bathing suit.

I haven't seen Maggie Cline in years, but I trust that when I am her age, age will have dealt as kindly with me as it is doing with "The Irish Queen." With her hair almost white, Maggie is beautiful, looking far younger than if she had touched it up. This week at the Colonial Maggie wears a perfectly fitting emerald green directoire gown.

Lottie Gilson for her reappearance has chosen a most becoming black satin frock handsomely trimmed in silver and jet. (American.)

Lucy Weston was an interesting spectator at the American Monday night. Lucy looked stunning in an all black costume.

Gertie Moyer, of "The Follies" carries a "self-educator" in the form of a small book. It is a combination dictionary, "proper etiquette," etc. Upon the slightest provocation out comes Gertie's little book. No one knows whether Miss Moyer is serious about this or joking, but when a word of over two syllables is handed out, Gertie says, "Wait a minute," and holds up the conversation while looking for the "new one on me." If you rest your elbows on the table, the dancer in the Ziegfeld show exclaims "Now is that correct? Let me see" and she consults the dope on table manners. The really funniest part of the entertainment is when Miss Moyer "pulls" a big word herself. Looking horrified, she murmurs, "I wonder if I slipped that in right" and stops everything to consult her little red demon of education. At least it's a new and extremely comical fad.

At the Chestnut Street Opera House, Philadelphia, there is rather a superior usher, who was overheard to remark that he would be glad to see "The Follies" leave there, as he preferred "serious dramas." The usher further said he "looked upon the clean side of life, but wasn't getting a good view just then."

Sally Cohen, at the American, is wearing a very handsome tailored dress and coat of champagne broadcloth braided in the same color. A white crush turban completes the fetching costume.

If the dark girl who does the flying with the Six Flying Banvards would be less affected, also less self-conscious, it would help herself and act no doubt. (Colonial.)

Have you any idea how large a 20-carat diamond is? A five-cent piece would about cover the surface of one, or anyway the one Valeska Suratt is wearing. It is a magnificent solitaire, perfectly cut and clear white. I don't know the value of so much carat, but I wouldn't be surprised to hear Miss Suratt's little present cost some one $5,000. "The Belle of the Boulevards" is awaiting the arrival of a Parisian creation ordered by her. It has been made of entirely bright green fringe and pearls.

INSTRUCTIONS TO USHERS.

From somewhere in the west Somers and Storke, who are playing "Jackson's Honeymoon" in that section, secured the following rules and regulations for the "head usher":

a. Sweep the main room. Lobby, all parts of the theatre, office and operating room, and stage.
b. Mop out the lobby, wipe off the bottom of the doors, clean the window-glass in the ticket office.
c. Mop the main floor, using as little water as possible.
d. Mop the stage.
e. Clean the sidewalk.
f. Take the mail to the office up to 10 and up to 4 o'clock, after 10, take it to the 11 o'clock train. After 4 take to the 5:35 train.
g. Clean all spittoons.
Take tickets at night.
Change all advertising whenever we change our shows. Put up all photos of all actors coming, with or without date.
Destroy no cardboard that can be used on both sides.
Take in the glass frames from the lobby as long as we have no doors. This means after the show at night.
Turn on the lobby lights at seven o'clock. Turn off lobby lights as soon as the house is cleared.
On Saturdays advertise the matinees at all places told to.
EVERY DAY DO (a) (b) (f).
DO (c) Saturday afternoon. Usher to help, and more if necessary.
DO (g) on Tuesday's, Thursdays and Saturdays.
DO (e) whenever necessary.

BILLY NOBLE AND JEANNE BROOKS.

Pictures of these clever artists appear on the front page of this week's issue. They are this season with Gus Hill's "Vanity Fair," playing the Eastern Wheel. Miss Brooks is known as "The Girl with the Smile," but the smile is only an embellishment of the natural charms of face and manner with which she is abundantly graced.

Billy Noble is "The Dixey Boy," known thus because he never sings "Dixey" to gain applause. This is the second year Noble and Brooks have been appearing in burlesque. They were previously identified with vaudeville, having played all of the best circuits with the singing and talking act which they introduce as one of the two specialties which are given with "Vanity Fair." Miss Brooks is a decidedly handsome woman, possessed of a grace and charm which make her popular with her audiences from the outset. Her costumes are beautiful, and her figure superb.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twentieth of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Feb. 6.

Dear Mike:—

I just found out that Shep Wrenchy, the feller that runs the second-hand store on Peach Street, has rented the place right across the street from me where the laundry used to be, and he is going to make a theatre out of it. He has got up a stock company of a hundred citizens and they each put in twenty-five dollars a piece to buy scene curtains and seats. Old man Shiveley was the first subscriber. They are going to call the place the Stadium.

I think it is a kind of a skimpy trick to start opposition right across from me and I told him so, but he said this town wanted real vaudeville and he was goin' to give it to them. He wont last long because he dont understand the theatre business like I do and wont know how to be joley with the acters. I wish you could get the job to book the troops for them so you could send me all the good shows and let them have the scalawags. They are going to commence tearing out next week and I will keep you posted about it.

The man that runs the show over in West Cranberry was over to see me to day and he says he thinks it would be a good thing for us to affilitate our selves with each other and form a circuit of two theatres. His cousin runs a place in Las Vegas New Mexico and he would go in with us.

We could advertise forty two weeks for first class clowns &c. and get them cheap. then while they was playing the first two weeks we could tell them they went to Las Vegas the next week and if they did'nt go we could cancellate the other forty weeks. If any body did go to Las Vegas the feller there could tell them the other thirty nine theatres had all changed policy. It sounds like a good idea and I would'nt mind trying it if you think it is all right. Let me know about it.

Jake Sternads Minstrels that you sent this week give a good show but Jake Sternad aint with the troop and they say he dont act at all. I want to know what he advertises himself for if he dont black up and appear with the rest of them. For two pins I would shut the whole troop.

Vintie Valdean the spade dancer took right good but she had a row with Millie Lanude. The troop of dogs you sent did'nt come so I got Spicket and Bupp from the Jasbo agency and no one noticed the difference. I want to tell you right now I dont want any more acters like Dunlaney and Schwartz. One of them is a good clogger but the other one dont do nothing but play an accordion while his partner dances and I dont see why I should pay him for playin an accordion while my fiddlers loaf and look at the show.

I didn't get that money I lent Millie La Nude when she was here before. She had her trunks come in C. O. D. for more than her wages amounted to and I had to pay the charges before she could go to work. Then while my boy was tendin the ticket office she drew twenty dollars more. She is a mighty nice girl though and takes good care of her mother, she is going to send me a set of her new pictures as soon as she has some taken.

The news paper man that used to tend to the theatre news has quit and gone to Cincinnati and they sent a boy from the office to write about my show. The editor says they sent him because he was a new hand and they could'nt trust him with any thing else. He wrote a half a collum about Vintie Valdean and said the rest of the show was rotten which was why she had the row with Millie La Nude. I hope next weeks show is a good one.

Adam Sowerguy,
Manager.

CLAIMS ACT HAS BEEN COPIED.

There comes a new element into the electrical act situation in the person of Prof. J. A. Le Roy, who claims to hold copyrights which he will try to protect in establish claims for originality which he sets up. "Mlle Electrocita, the Human Electric Lamp" and "Electra, the Human Arc Light" are titles for which he holds copyrights. He says he recently discovered that at small houses around New York both these acts were being billed at places where H. J. Campbell, who has a "death chair" act, was playing. Le Roy has entered suit to prevent the Campbell act being advertised under the Le Roy titles.

ELKS LAY CORNER STONE.

There will be a numerous gathering of Elks, weather premitting, in West Forty-third Street next Saturday afternoon when Lincoln's Birthday will be celebrated by laying the corner stone of the $1,000,000 building and Elk's home, which New York Lodge, No. 1, B. P. O. is erecting just east of Broadway. The ceremonies will be conducted by District Deputy Grand Exalted Ruler Wm. T. Phillips.

The next event of importance to Elks will be the annual banquet tendered to the Grand Exalted Ruler (James U. Sammis, of Le Mars, Ia.) at the Waldorf-Astoria, Washington's Birthday Eve, Feb. 21.

THEATRICAL PHRASES
BY
HENRY CLIVE
NO. 10.
"THE BUNCH LIGHTS."

APPROPRIATED A TITLE.

The late John D. "Hopkins' Trans-Oceanics" are on view at the Olympic if the programs and three-sheets can be taken as a guide, but they can't. Sam Gumpertz is owner of the title, by an arrangement with Col. Hopkins long before his death occurred, and the Kraus' made no arrangement with Mr. Gumpertz to use the name. It is not known what action Mr. Gumpertz will take in the matter, but as the use of the name is for only one week it is not likely that he will begin any proceedings.

The Three Hook Brothers, a riding act, have been engaged for the opening circus performance of next season at the New York Hippodrome.

BILLY GOULD IN DENVER.

By WILLIAM GOULD.

Met William H. Thompson, the youngest old man in the theatrical profession beside being the best character actor in the theatrical business. Bill is so modest he would not wear union underwear in the south. Afraid of offending the Confederates.

Did Mike Scott ever work for Adam Sowerguy?

Jack Von Tilzer arrived here from New York. What for? Oh! just to buy a couple of collars and a collar button.

An English stage manager, T. Harvey Bird, is rehearsing a dance with eight chorus girls, and they are supposed to finish and exit with "Off to Buffalo." As the girls are dancing he tells them the next step by name. Two bars ahead of the last eight bars, he said; "Now girls, depart for that Yankee city."

Otto Floto took me around to the Tabor Grand and showed me a picture of myself taken twenty years ago. If anybody else here plays me a dirty trick like that, I won't like Denver.

It's funny what impressions some people have of actors. A big wholesale clothing firm in Chicago, Hirsh, Wickwire & Co., invited me to choose the goods for a winter overcoat, and evidently they told the salesman who waited on me that I was an actor. The salesman showed me several patterns, all very noisy and when I picked out a dark piece of goods, very plain, the salesman said, in astonishment, "I thought that you were an actor."

Ben Welch has Ben West.

Adams and Alden tickled the risibilities and other parts of Denver's anatomy last week.

"The Devil and Tom Walker" raised merry h—— at the Orpheum.

The English stage manager, Mr. Bird, told me that I must not make fun of British humor—it's serious.

The waiters at this hotel wear "sneaks" (soft soles) so they wont wake up the guests. Most of the guests are coughing much better to-day than they were yesterday. The man in the next room to me is practicing coughing the scales. I thought two of the guests were having a coughing match yesterday morning, but I was mistaken. They were talking Russian.

I went out horseback riding yesterday for three hours. Pass me the arnica.

Everything that Mr. Bird owns is an heirloom. His watch is over 100 years old. His cuff buttons were given to his ancestors by King Hal. The pack of cards that he was playing with looked as if they had been in his family for a couple of hundred years, to say nothing about the blanket that he wraps himself in when he goes out. It looks as if it had been made during the reign of George the Fourth.

Now for Spokane with Seattle to follow.

RUMOR CIRCULATING THAT INDEPENDENTS WILL UNITE

Three Big "Outsiders" May Combine Against the Ringlings, for Routing Purposes, Power and Profit.

There was a rumor in circulation on Broadway, where circus men are beginning to show up, that negotiations have been opened between the Hagenbeck-Wallace, Sells-Floto and "101 Ranch" shows to enter into at least a mutual routing arrangement which will amount to, practically, a concentrated opposition to the three Ringling Brothers' shows. During the lively circus war which was waged in the south last fall, all three of these shows felt the handiwork of the Ringling opposition forces. When the smoke of battle had cleared away there was an exceedingly bitter feeling toward the Baraboo Brothers among many individuals who have a strong influence with the managements of the three shows mentioned.

It is pointed out that by proper routing these three circuses, among the biggest of tented attractions owned outside of the Ringling family, could be so routed that while they would not come in direct opposition with the Barnum & Bailey, Ringling Brothers or Forepaugh-Sells shows, they would sap the "feeders" which contribute to the territory where the "circus kings" might be operating. In this manner the takings of a Ringling show could be seriously cut down, and by constantly bucking them all summer they would thus reduce the fighting bank roll for the clean-up in the south at the season's end.

Add the "Two Bills" Wild West to the trinity of Independents and a quartet of pretty big circus organizations would be formed. If they would get together on routing agreements and anti-opposition tactics a strong alliance would be aligned against the Ringlings.

It is likely that the forthcoming season will have a heavy bearing upon the future conduct of circuses in general and the four big Independent shows in particular. All agreements as to billing which have previously obtained between the Ringlings and any other shows have been declared absolutely off. It will be a case of everybody fight and everybody bill exactly as their methods of conducting their business shall dictate. During the past two seasons the Ringlings openly opposed all of the other shows mentioned with the exception of the "Two Bills." During the latter weeks of last season even that agreement was entirely forgotten and opposition brigades from the Ringlings shows "billed" everybody in sight, regardless. Major Gordon W. Lillie, who has the sole management of the "Two Bills," is recognized as a most astute showman and it is said he knows how to conduct a billing fight as well as anybody now in the circus game.

The first contract in behalf of the newly organizing Forepaugh & Sells Bros. Show to be recorded called for the haul of 12 flats, 4 stock and one box car from Bridgeport to Chicago.

ANIMAL MARKET LIVELY.

Dealers in wild animals find business picking up as spring approaches. When the thermometer was within two degrees of zero last Monday the dealers gave evidence of being extremely busy with the preliminaries of their circus trade.

The most noteworthy item which cropped up during a VARIETY reporter's visit to Louis Ruhl, in Grand Street, and Wm. Bartels, in Greenwich Street, was the remark made by Mr. Ruhl that elephants are in greater demand among circuses this winter than for several seasons. He advanced as the reason that during the past few years importations have been limited strictly to orders and the orders were limited by the calibre of the business done by the circuses. Last season was so universally prosperous among tent shows, big and little, that all are going in for elephants.

The Forepaugh-Sells Show, with its new equipment, is demanding the largest share of attention. In addition to the animals purchased at the Cole Show auction the Ringling Bros. have placed orders with both Ruhl and Bartels for a miscellaneous assortment of animals. Bartels has orders for early delivery to the new show, hyenas, Russian and polar bears.

Alf Wheeler is going in for a menagerie through the same source for his wagon show. At the Cole sale he bid in four cross cages, and will fill them with cat animals, giving him a menagerie for the first time. Wheeler is also out for elephants. Bartels has placed six elephants with the Norris & Rowe Show. These are only a few of the orders with the big dealers for future delivery.

Ruhl has a heavy order for assorted animals now on the way from South Africa for the Forepaugh-Sells Show. The list includes zebras, hyenas, antelopes, elephants, rhinoceros, hippopotami, tigers, lions, leopards and giraffes. The uncertainty of shipments arriving safely will govern to what degree the order will be filled; but there is a ship on its way which started with a whole menagerie stacked away in its hold. The Robinson Carnival Co., which will be known as "The Great Robinson Show," will also carry this summer a number of trained beasts, including tigers, lions, leopards and polar bears.

Incidentally Bartels lost one of the camels he bid in at the Cole auction somewhere en route from Corry, Pa., to Jersey City. When the car which contained two camels was opened at its destination one of the dromedaries was found dead, killed in a fight which must have lasted for hours.

It's pretty hard to catch John Ringling in a stationary position these days. Usually he's either coming or going. He left for Chicago Friday, but bright and early Monday morning was back on Broadway. He had gone back to Chicago to discuss the selection of a few acts for the firm's three shows.

UNDER CANVAS IN NEW YORK CIRCUS NOVELTY THIS YEAR

Ringling Bros. Will Bring One of Their Shows to Manhattan for One Week's Exhibition in June.

For the first time in about ten years New Yorkers will have the opportunity of seeing a circus under canvass on Manhattan Island. VARIETY is in possession of positive information that the Ringling Bros. will bring one of their three shows into New York in June for one week, but the exact date and the name of the show cannot now be disclosed.

Circusmen who have figured on the "dope" believe that it will not be the Barnum & Bailey Show which plays the Garden, opening in March, as that show will be well started on its way west by that time. The Ringling Show opens in Chicago this spring and would not, in the natural course of routing, be very close to New York in June. The third piece of Ringling property, the Forepaugh-Sells Bros. Shows, has been granted a license to exhibit in Philadelphia (the Barnum & Bailey Show has also been licensed for "Philly") and it seems logical that the new show will be the one which will be sent here.

The last exhibition of any magnitude to play New York under canvas was Buffalo Bill's Wild West, which showed at 135th St. and Lenox Ave. in 1902. The last regular circus seen on a lot in the metropolis was the Barnum & Bailey Show which in the '90s exhibited at Fifth Ave. and 110th St.

CIRCUSMAN'S SUDDEN DEATH.

John Kuhlman, known to the circus world as Jack Coleman, who was for years assistant boss hostler for the Barnum show and traveled to Europe with it, died suddenly in Coatesville, Pa., Saturday night.

He went to Coatesville in charge of the "Two Bills" stock, which is wintered there by the local farmers. For several seasons he has been with the Buffalo Bill and later Two Bills shows. Care of the horses during wintering was his duty. During the summer tour he was boss hostler.

Saturday evening, after his work was finished, he complained of severe pains. He was hurried to the local hospital and died in two hours. The doctors said peritonitis following appendicitis was the cause of death.

DOWNS' HEIRS AGREE.

Following a settlement among themselves of the differences which have existed over the will of Martin Downs, among its beneficiaries, it will be entered for probate and the wishes of the testator will be carried out. The caveate which Patrick Downs filed against his son's will has been quashed, the protest against the will being filed for probate having been withdrawn and all the legatees will submit to its terms. It is said that the elder Downs has received a cash payment.

Jeanette and Barbier, who are known in vaudeville, have secured the exclusive privelege for "girl shows" with the Ferari Carnival Co. from Manager Harry Potter.

"TEN BIG" WILL BE BIGGER.

A total investment of $7,000 in Cole Show property will serve to considerably increase the John Robinson Shows for the coming season. "Young Johnnie" bought at the Cole sale twenty-five horses, a stock car, coach, and advance car, two camels and a lion, elephant, leopard and jaguar. With this much of the Cole Show annexed to the old property Robinson would almost be entitled to change his trade mark to "The Eleven Big."

CRAZY ELEPHANT KILLED.

Evansville, Feb. 9.

The female elephant "Fargo," fifteen years old and valued at $5,000, went "musth" at Norris & Rowe's winter quarters on the Tri-State Fair Grounds yesterday, and was strangled to death by employees.

Berlin, Jan. 31.

Oswald Stoll has arranged with Paul Busch, the Berlin circus man, to play "Marya," the Russian pantomime, which is a tremendous success now in the German capital, at the London Hippodrome. It is to be produced next Christmas for twelve weeks.

Berlin, Jan. 31.

Mr. Alexander Ciniselli, the manager of the Circus Ciniselli in Warsaw, Poland, has now a giant horse in training, which is said to be the largest ever seen. It will be shown together with a small pony in a novel equestrian act.

Chas. and Harry Randolph, proprietors of the Lamont Bros.' Circus, have the show in winter quarters at Salem, Ill., and will open there late in April, traveling by wagon.

H. E. Allot, known to circusdom as "Bunk Allen," has secured the privileges from Fred Buchannan for the Yankee Robinson shows.

Chas. N. Thompson, who was assistant manager of the "Two Bill's" last season, is in town. He was in negotiation with the Ringlings for the Forepaugh-Sells Show, but as the deal was not completed Thompson may not travel this summer. He goes West for a fortnight and then returns to his home in Florida to remain.

It was reported this week that Otto Ringling has been quite seriously ill.

Leilah E. Nixon, who went to Cleveland to fill an engagement at the Grand, a vaudeville house, died in the Charity Hospital, Jan. 31, of pneumonia. Her mother, who was in Chicago, did not have funds to reach Cleveland when her daughter was stricken, but finally secured money for the journey, only to arrive two hours after the girl had died. The Actors' Fund defrayed the expense of burial in Lakewood Cemetery, Cleveland.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Jackson, Mich., Feb. 7.

Editor VARIETY:

In reply to Abe Leavitt's letter where he claims to have written the song "Funniosities" to suit his act, I enclose for the editor a copy of my lyrics; also a copy of Mr. Leavitt's which he had the audacity to try and sell to another artist. The enclosed set of Mr. Leavitt's lyrics were given to me by an upright and honest brother artist the moment he saw my first letter. I would like the editor to pass his opinion on the two sets of lyrics, as to whether Mr. Leavitt's is an infringement on mine or not.

Mr. Leavitt claims he will take the song off if proven that it is restricted property. He and the manager of the "Sam T. Jack" Co. have been notified of the fact by Jos. W. Stern & Co., of which I hold copy letters. Mr. Leavitt, what more do you want? You also know the song is not published.

When I saw him in Milwaukee he claimed that Stern & Co. sent him a set of lyrics of "Funniosities" which, he said, he would show me; also their letter to him. I went over to see him three days in succession, when he said he had lost the key of his trunk and could not get them. A fine excuse.

Now, Mr. Leavitt, you say you do not have to use other people's material to make good. When you took the song "Funniosities" off for two weeks, why did you put it on again?

Eli M. Dawson.
(Dawson and Gillette.)

(A set of the lyrics enclosed and credited to Mr. Leavitt in the above letter will be forwarded to him for confirmation before an opinion will be passed. The manner in which Mr. Dawson states he obtained the lyrics alleged to be used by Mr. Leavitt is not sufficient for judgment to be passed offhand.—Ed.)

Editor VARIETY:

I notice a team called Keeley and Parks reported in VARIETY and other theatrical papers as billed at the Hub Theatre, Boston. This must either be an error or someone has taken a name to which they have no right. *Keeley and Parks.*

Feb. 4.

Editor VARIETY:

I have noticed recently a great deal of talk about Mike Scott, who says he hails from Dublin.

Now, Mr. James Neary is supposed to be the originator of clog dancing in green tights, using medals on his vest.

Billy Hynes, the juvenile dancer, I believe used the same thing some years ago, as did Harry "Turkey" Boyd, who wore a white suit instead.

Why don't Mr. Scott challenge these men or Jack Irwin to a contest, and let Mr. Scott use his own pedestal, both parties to wear five ounce clogs.

Then and only then we will know who is champion and settle all arguments.

Frank Harcourt.

[We have no recollection of Mr. Scott having claimed to be the champion clog dancer of the world. Mr. Scott is very sincere in his work and his letters. Also to our personal knowledge from communications received from the Dublin dancer, he has been "trimmed" by more "small time" managers within the past two years than any artist in America. So we really don't believe that Mr. Scott should be "kidded."—ED.]

Houston, Tex., Feb. 2.

Editor VARIETY:

Will you kindly publish this: It seems as though no one had the nerve to make a complaint, for this thing happens every week at these two houses. We are playing Texas. Those expecting to play Houston look out for the Theato and the Imperial Grand.

This is what happened week Jan. 30: Shannon and Moran, "The Irish Kleptomaniacs," booked in at a $10 cut of regular salary in order not to lay off, opened at the Theato and worked eight shows only to make the manager (W. F. Hennessy) tell them that he could not see their act at the contract salary. He did not want to close the act, as the act made good for eight shows, but if they wanted to play the week out at another cut of $20 (on top of the already $10 cut) why all right; if not, why close. Take $30 from any one's salary, playing the small time in the south, and what is left?

On the same day at the Imperial Grand, Pete Huegel, the acrobat, had the same dose, only he was told after the first show that he would have to stand a $15 cut or close.

Both cases were brought before a lawyer. We were told the only thing to do was to accept salary for number of shows played and close or take the cut. Look at it in this light if you're down and out; what would you do? Take it? Yes, you would have to.

Such was not the case with us.

We want to let it be known what kind of treatment you get at the hands of these two managers at Houston.

Mart Moran,
(Shannon and Moran).
(First complaint in 14 years).
Neary and Milter.
Pete Huegel.
Chase and Carma.
Hudspeth and Barcklay.
Geo. Tenich.

Clarksdale, Miss., Feb. 5.

Editor VARIETY:

We met two managers in the south who, to say the least, have a new way of conducting their houses: W. A. Bell, Gem, Greenwood, Miss., and W. A. Crawley, Dixie, Clarksdale, Miss.

The houses play a split week. After our opening show at Greenwood the manager told us our act was all right. The next day before we went on he said he had heard the town folks say our act was not much good and asked us to change it and for the third day he did the same thing, thus getting three different acts out of us.

Opening at Clarksdale, on the split, we were told by the wife of the manager, who takes the tickets, that we would have to lay off Saturday as there was a minstrel show at the "Opery" and the Dixie could do no business against the minstrels. *Kramer and Elliott.*
("The Messenger Boy and the Usher.")

OBITUARY.

Al. Maddox, of Maddox and Melville, died of consumption in Denver, Feb. 4. His wife and mother took the remains to Indianapolis for burial. Vaudevillians in Denver contributed to a purse amounting to $150 and this, with aid rendered by the White Rats, defrayed the expense of the journey and burial.

Arthur Berg, proprietor of the act known as "Berg's Merry Girls," now playing in burlesque, died in Denver, Feb. 9, where he went in hope of recovering his health.

Chas. Ludwic, for many years property man at Tony Pastor's Theatre, died in New York Jan. 2, leaving a widow and two children. After leaving Pastor's he appeared in minor roles with several vaudeville sketches.

Mrs. Sam Dessauer (Mollie Whitten) died in New York City on Jan. 24, the thirtieth anniversary day of her marriage to Sam Dessauer.

George D. Nelson, proprietor of the Nelson, Springfield, Mass., died at his home in that city, Feb. 8, after a lingering illness, at the age of sixty-three years.

Fred Ward thinks he is going to play Hammerstein's Feb. 21.

PRIVATE OFFICE OF MR. REMICK AND LOCAL MANAGERS.

Seated at the desk in the fore part of the picture is "Billy" Thompson, manager professional department; opposite him is J. B. Kalver, local business manager, and Miss Clara Kennedy, publicity department.

VIEW OF MAIN OFFICE OF REMICK'S NEW CHICAGO QUARTERS.

MURDOCK OUT OF THE GAME.

Chicago, Feb. 9.

J. J. Murdock left for New York yesterday. While his resignation as president of the Independent Alliance has been accepted his successor has not been named. Murdock has sold his interests in the International Producing Co. to James B. Carrigan, of St. Louis, and seems to have completely and permanently removed himself from the picture field.

CLAIM PATENT CO. IS MONOPOLY.

In United States Circuit Court last week, in New York, Richard Dyer, representing the Edison-Biograph combination, applied for a continuance in the injunction suit against Carl Laemmle, maker of "Imp" films.

Attorneys for the Independent manufacturer were willing to have the case go to trial as set, but Judge Hand granted a continuance for three weeks to give the Patents Co. attorneys opportunity to prepare a defense to the Laemmle claim that the Edison-Biograph combination is a monopoly in violation of the Sherman Anti-Trust Law. This is an entirely new point in the struggles the Independents have been undergoing in their efforts to combat the opposition of the Patents Co. There were many Independent manufacturers in Court and they gave Laemmle their assurance of moral support in his fight for freedom of trade in the moving picture business.

DEMONSTRATING BY MOVING PICTURES.

The St. Louis Shoe Co., which had moving pictures taken in its factory for the purpose of assisting in selling its goods, has a follower in the Equitable Asphalt Maintenance Co., which demonstrates the working of its repairing machinery by moving pictures.

When undertaking to sell one of the machines to a municipality, the salesman secures the service of a picture house, with its machine and sheet, for a few hours. The Mayor and members of the City Council are invited to witness pictures of the machinery in operation. It is probable that moving pictures as a practical salesman will have their place in commercial life in future.

SHOCKED TO DEATH.

The Columbia Theatre, Brooklyn, was recently the scene of a tragic death, resulting from the realism of a motion picture which depicted a train hold-up and robbery.

John Halcomb, one of the patrons, became so excited when the engine came in sight of the bandits with guns leveled to shoot, that he jumped to his feet, shouted and then fell to the floor. He was carried to the cloak room, where, after going into convulsions, he soon died. It is believed by the physicians who were summoned to attend him that the realistic features of the film worked upon his nerves.

The Main Street Theatorium, Evansville, Ind., was recently damaged by fire to the estimated extent of $10,000. The show was going on at the time the flames were discovered and a panic among the audience was narrowly averted.

PICTURE PLACES FALLING OFF.

Philadelphia, Feb. 9.

Forty city licenses have been issued by the Contract Bureau connected with the Mayor's office. These licenses are annually taken out for places of amusement and a fee of $25 is paid into the City Treasury. An additional sum of $500 is paid into the State Treasury upon each one of these licenses.

Included in the applications so far made are numerous halls and museums of various characters; the new Plaza Theatre at Broad and Porter. Licenses have been granted to the Barnum & Bailey and Forepaugh and Sells Brothers circuses. These houses and places of amusement are completely separate from the places devoted to moving pictures.

All the theatres have been inspected and pronounced safe by the fire marshal and his assistants. They are now working on the moving picture houses. Last year about 200 of these were licensed in the city, but the applications this year do not number more than 150 up to date. A city license of $100 is charged for "pictures." The State tax is $35 each when the seating capacity is less than 400, and $500 when more than that number. Each place must have the "O. K." of the fire marshal as to its safety.

WATCHING PICTURES, PROTECTING CHILDREN.

Yonkers, N. Y., Feb. 9.

Supt. Warner, the legal representative of the Society for the Prevention of Cruelty to Children in Westchester county, has notified proprietors of picture places that they must hereafter abide strictly by the laws governing the admission of children to places of amusement.

Warner claims that picture shows are causing the youth of the city to form bad habits, staying out late at nights and playing "hookey" from school. There seems to be a general movement throughout the country to compel managers of picture shows to conform to the laws.

PATHE PLANT THREATENED.

What might have been a disastrous fire in the American plant of Pathe Frères, at Bound Brook, N. J., last week, was averted only by the prompt action, coupled with considerable luck. The verifying room was badly damaged, together with the destruction of some reels of film, before the fire was put out. The actual damage is not know, for some of the films were valued highly.

Steubenville, O., will have its first circus in many years when the Forepaugh-Sells Bros.' Show exhibits there May 11. Inability to secure a lot has kept shows out of there for some time.

The Four Jordans, "teeth" aerialists, will play the Morris time before going out under canvas for the summer season. They arrived in New York from the West last Monday.

Frank A. Robbins has begun active work in winter quarters, Jersey City, upon his show for next season. He will strengthen his menagerie considerably having ordered elephants, lions, jaguars, Russian and polar bears and antelopes for early delivery. He will put the show on twenty cars and play eastern territory.

VARIETY'S OWN PICTURE REVIEWS

"His Just Deserts" (Edison).

This picture forms part of a reel which bears two mild comics, "The Surprise Party" and "The Bad Man from Riley's Gulch." In the last named subject the "gun play" man is subdued by a woman with a pair of shears. The comedy in "The Surprise Party" comes through two boxes being mixed in shipping, the stage hands of a theatre receiving a "swell lunch" which was intended for the guests at a party, and the dogs used in an animal act going to the parsonage where a clergyman is being "surprised." There will be no hysterics caused by either film. In "His Just Deserts" a worker in an iron mill is infatuated with a fellow laborer's wife. Because she repulses him he goes to the mill and pours molten metal on the leg of her husband. Later at the home of the injured man, the villain attempts to assault the wife, but she resists until her injured husband comes to the rescue. The actions of the villain are made known to his fellow workers. During a scene where he is surrounded by an avenging group he accidentally gets under a stream of hot iron and is burned to death. The man who thinks up the meanness in mankind which Edison delights to picture is certainly a genius in his way. WALT.

"The Little Old Men of the Woods" (Kalem).

This is the second and last of the Kalem releases for children. The rental agencies in refusing to buy this sort of goods have made a mistake, for films especially intended for children should and would have a distinctive place in the Edison-Biograph system of releases if given a chance. "The Little Old Men of the Woods" are four dwarfs who find and shelter the "pretty princess" after she has been turned loose in the woods by a "slave" whom the "cruel aunt" has ordered to kill the girl. Finding she still lives, the aunt comes to the dwarfs' cabin and induces the girl to eat of a poisoned apple. The grief of the dwarfs is being manifested at her bier when the Prince comes with the magic kiss to awaken her, and the story ends in the usual style. More children's releases and less assaults, robberies, snakes, rats and other topics which the Patents Co. loves to dwell upon would help along the picture game, so rapidly falling under suspicion and police supervision. WALT.

"A Voice from the Fireplace" (Essanay).

Once again is a moving picture character permitted to play loose with one of the ten Commandments and still get away unscathed, against the morals of theatredom and all canons of dramatic construction. An old man is wedded to a young wife. The triangle is completed by the presence of a young man very much in love with the wife. He is a frequent caller at the home of the wedded pair and is a partner in their card games. The ancient husband is called away on business during one of the evenings when there is a three-cornered card game in progress, leaving the young man and the wife alone. The wife makes it very evident that she is in love with the young man, but their love making, to which he is an unwilling party, is interrupted by the falling of a burning log from the fireplace into the room. Of course, the young man has to fly to the fireplace to prevent the house from burning down, and so the love making is interrupted. This is fortunate, for just at this minute the husband enters. A minute before he would have caught the wife and young man in a compromising attitude. Having failed to arrive, however, everything is well, and a wife who was unfaithful, at least in intent, is saved, and permitted to pursue her way without punishment. Such things are not permissible in dramas. If one transgresses the social rules some penance must be paid. All the highbrow authorities agree in this point, and the general public which views the shows, supplements the accepted standard. RUSH.

"The Girl from Mellons" (Biograph).

This is a cleverly devised and extremely well acted subject; the laughs are hearty and come frequently. A young man has been denied the right to pursue his courtship by the father of the girl he loves for the reason that the suitor has gone broke in Wall Street. Finding employment at a detective agency, he is sent to the house of his best girl to watch her, the father having reason to believe that she is going to elope. This method of close communion makes for the advantage of the young lovers. To help matters in the laughter the father becomes infatuated with the "woman" and proposes to elope on the very day the young lovers had planned to do the same thing. Hastening their plans a little the lovers get to the ministers just in time to marry before the father breaks in the door with officers to arrest him. Then the father discovers he has been making love to a man; he has been so thoroughly "stung" that he accepts the joke and forgives the young folks. The man who posed for the "woman" role is a very good impersonator. WALT.

"Politics" (Selig).

This is an interesting comic, well worked out. The film results from an attack made by the editor of a newspaper upon a candidate for office. The daughter of the candidate and the son of the editor are in love, but have not told their parents. When the editor's attack is printed it throws both families into a broil, and the young lovers have a hard time straightening out the difficulty. Finally in despair they marry anyhow, and when the ceremony is performed call both sets of parents to the parsonage in the middle of the night. To make the fun the inconsistent plan is adopted of showing the parents in bare feet and night clothes. Everything is made up between the families when they find their children have wed. The film contains many amusing situations and can be rated good. WALT.

"It Might Have Been" (Lubin).

A good comic has been turned out by the Philadelphian. It tells how a bachelor, recalled by reading old love letters, decides to visit some of the girls he courted, but did not marry, in his younger days. The scenes in the various families where his former sweethearts are now wives of other men constitute the amusing sections of the film. The idea is not at all bad, and the film makes good. WALT.

"The Wrong Man" (Essanay).

The Essanay Co. here shows a fairly amusing film. A young wife is bothered on the street by a "masher." She hurries home, but the determined lovemaker pursues her even there, hiding in a closet. A hurley plumber enters the house. The wife pleads with him for protection against the pest. Meanwhile the "masher" has hidden himself in a closet and the real husband has entered the home. Of course, the plumber mistakes the husband for the "masher," and the comedy from this point on is fast and furious. The film is well acted on the part of the principals, and the intricacies of the comedy plot develop laughter. RUSH.

"The Step-Mother" (Kalem).

Pretty scenery and a well developed story make this an interesting item in a show. The usual character attributed to the step-mother is here reversed. Instead of being the harsh intruder in a happy honsehold, she is the pacifier and finally the saviour of her young step-daughter. The step-daughter has taken a dislike to her new parent, and resists all efforts of the older woman to win her regard. The daughter has planned an elopement with an unworthy suitor, but the mother interrupts the get-away and finally, through her sweetness and kindliness, wins the love of her husband's children. This is a bare outline of the narrative, but it serves to indicate a story of considerable sentimental interest. As against the too frequent "crime" reels, it is doubly entertaining. The reel was taken in Florida, and its scenic settings are beautiful. Also the pantomime is well worth watching. RUSH.

"Civil War" (Gaumont).

"Civil War" doesn't go very far in any particular direction. The reel is supposed to be dramatic, but it does not touch upon anything of an intense nature, and interesting is about all that can be said in its favor. A hackneyed theme has been utilized. A French nobleman is sought by the Republicans. A young officer is sent on his trail, and while in search is wounded. He drags himself to the nearest house, which proves to be that of the nobleman. The women of the house offer the young officer every care and attention, and while convescing, he falls in love with the daughter of the nobleman. Upon returning to his camp he finds the nobleman has been captured and thrown into prison. The wife and daughter visit the prisoner, and the young officer offers to aid in his escape. The nobleman, however, refuses to bring the officer into disgrace and is forthwith led to execution. DASH.

"Adam 11" (Pathe).

"Adam 11" is another monk on the order of "Consul" and "Peter." The animal goes through much the same routine. The stage effect is lost. The picture in this instance is not good. The background used is almost the same color as the animal, causing indistinctness. "Monks" are cold, and the picture is all but useless at this late date. DASH.

"The Critical Situation" (Pathe).

A comedy reel with very little laugh producing qualities. A husband goes for a bicycle ride. He bids his wife good-bye, and no sooner out of sight than the lover appears. A noise in the hall alarms the pair, who are doing a little cheating, and the man is hastily stuck into a small cupboard, putting into his pocket a stocking which the woman has been mending during the excitement. The alarm is a false one, but the man is so shaken up he immediately departs. On his way he meets the husband and a friend at a cafe having a drink. He is invited to join. The friend takes a long hair off the man's coat, and the pair start to "kid" him about it. He whispers to the friend whom the hair belonged to and the laugh is on the unsuspecting husband. The lover, who has a wife of his own, starts for his home, which he reaches a long time after the dinner hour. The wife berates him for his tardiness, and he in his endeavor to explain becomes heated, and pulls out the stocking instead of his handkerchief. That starts something. The man writes a note and sends it to his friend demanding that he help him out of the hole. The friend shows the note to the "unsuspecting" and he, having on knickerbockers, says he will go to the rescue. He goes to the house with one stocking off and explains to the wife that the stocking is his. She notes his black stocking and then springs the gray one on him. He recognises it as his wife's. There ended the film. It doesn't sound funny, and it isn't. The interiors are the only really funny incidents. DASH.

"Twelfth Night" (Vitagraph).

An interesting reel of the Shakespearean comedy. The story is exceedingly well acted, and does not need all the captions which the producers have seen fit to run in. In the matter of Shakespeare pictures are in many cases much more satisfactory and understandable to the classes than would be the plays themselves. "Twelfth Night," as a picture, is a success. DASH.

"The Livingston Case" (Edison).

Give it to the self-appointed parent body of the moving picture business in America; the Edison people have turned out in this film one of the best picture subjects the screens have known in many moons. A detective story is told clearly and with engaging interest. A girl is found dead in the library of her own home, and a famous detective is called in to unravel the mystery. This he does most effectively, finally wringing an explanation from the man who has been a party to the girl's accidental death. The confession is obtained through the workings of the "third degree." While this is going on the film displays a most interesting novelty. A moving picture of a moving picture is shown, the reel carrying two distinct and separate stories at the same time. While the man is reciting his story there is shown in the upper left-hand corner of the screen a picture of the unfortunate accident from the time the girl enters the room until she falls dead, accidentally stabbed by a sharp paper knife. This is a real film, gilt-edged in subject, photography and interest. WALT.

"The Samaritan's Courtship" (Lubin).

This comedy hits a clean thousand. It is exceptionally well acted, is photographed clearly and tells an interesting tale. A woman who hurries to catch a train has left her money at home. A young chap befriends her by saving her from arrest because she cannot pay her taxifare, and then loans her money to buy her railroad ticket. He gives her his card, but as it proves to be one which did not print, it is useless. He is invited, strangely, to the same house where the girl is a guest, after a lapse of three weeks. The housemaid demanding her day off is relieved by the heroine who dons her apron and opens the door to admit her benefactor. Thinking she is a regular maid and that she has not paid him back for dishonest reasons, he demands a kiss as recompense. When the truth of the girl's station is made known to him he is a long time "squaring" himself through a series of comedy scenes. There are a lot of laughs, meanwhile. WALT.

"The Passing Shadow" (Vitagraph).

Rather an unpleasant subject is handled in this reel, but as it ends peacefully it may be considered, by the producers, to be all right. But it is an unpleasant sight to see a father shoot with intent to kill his own son, whom he credits with being a burglar. The trouble comes about because the son marries his father's typist in preference to the girl the old man has selected. They live in poverty for a year, and when the day comes for the wife to pawn her locket to get "the cost of living" for the family, which now includes a baby, luck changes, and by a most unhappy chance. It is Christmastide. The son decides to give his father a present, in spite of the bitter feeling which the father holds toward him. The son enters his father's house for the purpose of delivering it. He chooses the dark hours of the night. When the old man hears what he takes to be a burglar, he goes into the room and shoots the young man in the back. Subsequently everything is straightened out during a reunion at the hospital. WALT.

"Servant from the Country" (Gaumont).

What is a fair comedy is spoiled by a disgusting display along toward the end of the subject. The story implicates a servant from the country who is not, of course, acquainted with city ways of doing things. Several funny situations arise. The lord of the house goes out leaving a suit of clothes to be called for by the tailor. A tramp enters and the girl thinks he is the tailor. The tramp, urged by the servant, changes his tattered garments for the better suit, and leaves his own rags behind when he departs. The tramp's clothing is thrown over the back of a chair. The servant goes to sleep, leaning her head upon the tramp's clothes, her dress coming thus in contact with the ragged garments. When she is awakened by the returning householder she begins a display of contortions and scratching, which indicate that vermin has been transmitted to her clothing. When the man of the house has thrown the girl out, because of her blunders, his wife and himself take up the scratching process, and are so occupied when the film ends. This is a bad example of even French "humor." WALT.

"The Bandit" and "Two Raffles" (Pathe).

Both these subjects are "crime" scenes, with a comedy turn, run on the same reel. The humor is not very acute in either case and they do not rank at all in keeping with the general run of Pathe films. WALT.

"In the Serpent's Power" (Selig).

In this subject Selig goes back to "painted" landscapes, phoney streets, and artificial "atmosphere." After releasing a dozen of the best films, generally speaking, that the Patents Co. has produced, he lets go in this subject of one "which is to laugh." Vengeance, hatred, stabbings and murder run rampant. The subject entire is of no value as an entertainment and a detriment to the business. Selig can do so much better, and generally does so much better that he may be excused if he will promise not to offend again. "Prop" gunboats and toy sloops gliding, or jerking haltingly along the surface of a painted river; painted streets, lined with painted houses, and a generally slip-shod production can so seldom be credited as among Selig's lack of realism that it's too bad he let go of this one. WALT.

Levy & Starr have purchased the old Baptist Temple, in West 116th Street, Harlem, where colored congregations have been holding services for the past two years, and will convert the property into a moving picture theatre immediately.

NOTES

Homer Lind has recovered from his illness and will appear at the Colonial next week.

William G. Fox will play the picture show at the Arverne (L. I.) Pier next summer.

Milton and Dolly Nobles played the Columbia, Brooklyn, the first three days of this week.

Geo. Lashwood has about four weeks longer on the Morris time before returning to England.

"The Four Entertainers" with Ben Edwards, is an act placed by Jules Ruby on the "small time" of the United.

Hugh M. Dawson, press agent of Weil's Bijou, Evansville, Ind., was married in that city Feb. 7 to Ruth Brickner.

Post and Russell were given ten weeks on the Morris time by Georgie O'Brien this week. They open at New Orleans Sunday.

The Morati Opera Company of five people are all ready to sing on the big time. Bentham is the feller on the mizzen mast.

Lillian Herlein will play ten more weeks on this side and late in April sail for London, where she will play at the Tivoli, commencing May 2.

Mike Simon's newest act, "The Bowery Restaurant," with Clarence Wilbur and six others, will be in readiness for a public hearing on Feb. 21.

The remodeled Family, Elmira, N. Y., will open Feb. 21, with vaudeville again booked by Jos. Shea. The practically new theatre will seat 1,200.

Mabel Starr, sister of John Neff and Carrie Starr, was successfully operated upon for appendicitis at the Deaconess Hospital, Buffalo, Feb. 3.

Gray and Graham left Weber & Rush's "Bon Tons" this week. Murphy and Francis were sent over to the Gayety, Hoboken, to fill in the olio gap.

Ethel Clayton has been placed in Jos. Hart's "Dinkelspiel" piece. Tom Smith and "The Peaches" (replacing Al Leech and the "Rosebuds") will open on Feb. 21.

Lester Whitlock, of the Independent Booking Agency, the other evening piloted Lottie Livingston to the City Hall, New York, where the young couple were married.

William Delaney, a nephew of "Bob" Delaney, who runs "The Dunlap," Atlantic City, has been appointed assistant to Louis Wesley in booking the Loew Enterprises acts.

Kid McCoy has decided that if he ventures vaudeville, it will be alone, with perhaps a sparring partner to conclude his turn with. The remainder will be athletics by himself.

The "Observation Car" effect in "The Midnight Sons" has been leased by Frank Thomas, owner to L. Johns, representing the Moss-Stoll Tour for the European vaudeville rights.

May Bretonne, who has won quite a dramatic reputation, has started over the small time around New York with a dramatic sketch. It was tried out at the Dewey last week.

John L. Sullivan married again on Monday near Boston. His wife was a widow. Her age was given as 45; Sullivan's, 53. John L., brido and Jake Kilrain sailed for England Tuesday.

Gus Edwards' "School Boys and Girls," and Don Leno's "copy act" of that turn are both being booked at present by the United Booking Offices, Leno's taking the "small time" route.

Jolly Wild and Co. have been booked for almost a year on United and Orpheum time. They commence Feb. 21 at the Maryland, Baltimore. Alf T. Wilson arranged the bookings.

M. S. Bentham will introduce Flora Parker as a "single" to vaudeville on March 7. Pat Rooney is staging the act for Miss Parker. It will include dancing and changes of costume; also songs.

Walter Stanton has stopped over in Honolulu en route to the States after forty-two weeks in Australia with Williamson's "Jack and Jill." He is combining business with pleasure in the mid-Pacific metropolis.

The Harlem Casino, when completed for the popular price vaudeville, which is to be the policy in the converted restaurant for next season, will seat 1,800, with commodious standing space. The house will open in September.

Minerva Coverdale has been seriously ill in the Flower Hospital, New York. She was last with Jefferson De Angelis. In April she will sail for the other side to join with Edward Adams in a new act, opening at the Tivoli, London, May 2.

Frank Coombs, formerly of Coombs and Stone in "The Last of the Troupe," will appear for the remainder of this season in a single high-class singing turn under the direction of Al. Sutherland. Muriel Stone (Mrs. Coombs) has been obliged to temporarily retire from the stage, due to ill health.

The passenger lists of the Mauretania, arriving in port last Friday, carried the name of Marie Lloyd, but the English music hall entertainer was not aboard. Miss Lloyd is expected to reach New York shortly, perhaps coming over with Claire Romaine, who postponed sailing from the other side for a week or so.

Idalene Cotton was unable to appear with Nick Long during their Los Angeles engagement. She was suffering from ptomaine poisoning contracted from eating mussels in a San Francisco restaurant the Saturday night previous to departing for Los Angeles. Mr. Long held their place on the bill, doing a "single."

The three billiardists, Demarest, Cutler and Cline, are to commence a billiard tournament on Feb. 21 at Eddie Graney's, San Francisco, afterwards appearing at the Orpheum, Frisco (March 7) with the act the trio showed lately in New York. After the Orpheum date the cue pushers will jump to vaudeville in Chicago. M. S. Bentham is doing the fixin'.

J. J. Rosenthal, who recently retired from Joe Weber's employ, has taken desk room in the National Printing Co. offices in the Times Building and is booking a route for Adolph Phillip, who will present in the original German the musical comedy, "Alma, Where Do You Live?" last seen at Germania Theatre (now the Plaza Music Hall), where Mr. Phillips was managing and acting at the house. The tour will begin at Newark, N. J., next Monday, Feb. 14, and will include week stands in the principal cities.

BILLS NEXT WEEK

NEW YORK.

GREENPOINT.
Murphy and Nichols.
"Paris by Night."
Herbert Clifton.
Derlin and Elwood.
The Trombettas.
Marcena, Nevaro and Marcena.
Apdale's Animals.

ORPHEUM.
Dr. Herman.
Bedini and Arthur.
The Quartet.
"Blonde Typewriters."
Conroy, Le Maire and Co.
Flying Banvards.
Musical Johnsons.
Elinore and Jerome.

ALHAMBRA.
Emmett Corrigan.
Nat M. Wills.
"Schoolboys and Girls."
Willard, Simms and Co.
The Holloways.
Selma Braatz.
Lyons and Yosco.
Ila Grannon.
Lee Bros. and Allen.

BRONX.
Geo. Behan and Co.
Jack Wilson Trio.
Raymond and Caverley.
O'Brien-Havel Co.
Kalmar and Brown.
Dunedin Troupe.
El Cota.
La Vine and Leonard.

COLONIAL.
Mrs. Patrick Campbell.
"Soap Shots."
Haines and Vilocq.
Five Olympias.
Hugh Lloyd.
(Others to fill.)

AMERICAN.
R. A. Roberts.
4 Mortons.
"Paris Flood" Pictures.
"Apache" Dance.
Kara.
Sam J. Curtis and Co.
Scott Bros.
Von Hoff.
Farley and Clare.
Royal Polo Teams.
(One to fill.)

PLAZA.
Alex. Carr and Co.
"Balloon Girl."
McMahon and Chappelle.
Tom McGuire.
Keogh and Francis.
Darling's Mule.
Dill and Ward.
Smith-Harper Trio.
(One to fill.)

FULTON.
Geo. Lashwood.
Bransby Williams.
Spellman's Bears.
Fiske and McDonough.
Redway and Lawrence
Speedy.
Brown and Brown.
(One to fill.)

FIFTH AVENUE.
White and Stuart.
Van and Beaumont Sisters.
Edwards Davis and Co.
Marie Dainton.
Wright and Dietrich.
Pringle and Whiting.
Gladys and Maud Finney.
Bondini Brothers.
Ferry.

HAMMERSTEIN'S.
Gertrude Hoffmann.
Howard, Truesdell and Co.
Fenton and Conrad.
Kaufman Brothers.
Morton Jewell Troupe.
Harry Breen.
De Haven and Sidney.
The Ballots.

INDIANAPOLIS.

GRAND.
Dazie.
Tuscany Trombadours.
McConnell and Simpson.
Caicedo.
Cronch and Welch.
John Well.
Lane and O'Donnell.

COLONIAL.
Eltinge.
Brengyk's Models.
"The Operator."
Jones and Grant.
Meneteke!.
The Dohertys.
Grace Belmont.

CINCINNATI.

COLUMBIA.
Gus Edwards.
Musical Cuttys.
Valerie Bergere.
Haines and Vidocq.
Joe Tinker.
Quinlan and Mack.
Henry Clive.
Martinetti and Sylvester.
Spalding and Riego.

ORPHEUM.
Karno Comedy Co.
"Dope."
Edw. Blondell and Co.
Cameron and Gaylord.
Newbold and Carroll.
Hallen and Hayes.
Eddie Gray.
Rinaldo.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Mrs. Patrick Campbell, Colonial.
"Snap Shots," Colonial.
Five Olympias, Colonial.
Edwards Davis and Co. (New Act), Fifth Avenue.
Wright and Dietrich, Fifth Avenue.
Fenton and Conrad, Hammerstein's.
Paris Flood Pictures, American.
Tom McGuire, Plaza.
Redway and Lawrence, Fulton.

NEW ACTS OF THE WEEK

Elting and Keough.
"23 On the Red" (Dramatic).
18 Mins.; Full Stage; Interior.
Fifth Avenue (Feb. 6).

While the act which Edward E. Rose has written for the present use of Nellie Elting and Wm. Keough (he of Olympic Quartet note) is programed as a "dramatic playlet," it so near approaches comedy, often when not so intended, that it would be more proper to list it as a comedy sketch. Miss Elting is over-emphasizing some of the lines in a proneness to over-act at times, and lends a share in the comedy while clearly not intending to do so. The fundamental error may be placed in the inconsistency and unreasonableness of the whole thing. A wife leaves her husband and goes to Monte Carlo to back a count who seems to have convinced her he knows the trick of winning at roulette. Before she goes through her jewels, which she has brought along, and after losing many thousand francs in cold cash, she drops her purse and, wonderful to relate, it is picked up by a gambler and old rounder (Keough) who enters her room for the purpose of restoring it to her. Because he is an old friend of the husband he has followed the wife to Monte Carlo to thwart her gambling purposes. Just how he got away with the right to walk into a woman's room is not made clear enough to satisfy the least skeptical of vaudeville followers. But he does and discovering she has lost her bank roll he determines to risk the $40 he possesses in winning it back. Her room is No. 23 and she wears a red dress; hence the title. Through a transparency at the back a roulette wheel is shown in operation. The gambler is seen to make a couple of plays before the unhappy woman's "vision" is lost to sight by the lights going up. The finish, of course, proves that "23 on the Red" has won the money the woman is short; the count has been thrashed by her gambler champion and Keough has the tag, alone on the stage; broke and Broadway far away. Because he has loved the girl when her husband won out, the gambler remarks that "love is hell" or something like that. The Sunday night audience was phlegmatic, for the "sacred concert" which was on view was not overly inspiring. Nevertheless there was a curtain call for the players. Keough was conspicuously clever as the gambler and slipped over enough slang to create a new language. "23 on the Red" may do, but hardly on the big time. *Walt.*

R. A. Roberts.
"Cruel Coppinger" (Protean Playlet).
38 Mins.; Three (Special Set: 27); (Wait: 2); Full Stage (Special Set: 9).
American.

CAST
(Played by Mr. Roberts)
Paul Levelle, a gentleman
Captain Coppinger, a pirate
Sir Clifford Ross, a wealthy shipowner
Kate Ross, his daughter
Jolly Bob, a King's officer
Red George, one of the smugglers
Hans Schmidt, Coppinger's Henchman

'Tis a story of the days when piracy was rampant on the Cornish coasts. These cruel wreckers and smugglers would fasten a lighted lantern to the neck of a pony, with its head tied close to the forefoot. The pony when driven along the cliffs would, by its motion, cause the lantern to be taken for the stern light of a ship. It was known as "Jack o' lantern." Daniel Herbert Coppinger was born about 1760. His daring acts of piracy and unspeakable atrocities sent shudders throughout the length and breadth of England, in 1790. Taking this cruel man as a basis on which to weave a story, and having discovered in his researches at the British Museum that Cruel Coppinger believed in certain phases of physiognomy, the author, while in no way appropriating the doctrine practiced in Stevenson's novel of "Dr. Jekyl and Mr. Hyde," will prove that it is a positive fact not a coincidence, that one man can be actually two, and he will exhibit this accomplishment in the course of his story. Music by Hermann Finck.

R. A. Roberts as a protean player is an infinite relief, yea, a pleasure among those who have sought to produce "protean pieces." Since the days of Fregoli and Henri DeVries, with Roberts excepted, it has been ever and anon Fregoli or DeVries—but never Roberts. There has been no "Dick Turpin" since Mr. Roberts left these shores. There will be no "Cruel Coppinger" after the English actor leaves again. In Fregoli's emulators one sees the "lightning change artist"; in DeVries' imitators the study of criminology is always rampant, each closely adhering to the examples set before them. It is theirs to follow, not to create. R. A. Roberts is a creator of the characters and of protean plays, for on the program Mr. Roberts says he is the author as well as the sole actor of the playlet and cast, included in the above synopsis (taken from the billing matter). There is no similarity between "Turpin" and "Coppinger." The stories run in different grooves. The characters, excepting the well-gowned woman in each, are quite different. The synopsis outlines a story, leaving little to be said in reference to it other than Coppinger as the pirate in his dual role saves the ship bearing his lady love by blowing up the powder magazine of his band's rendezvous. There are changes in "Coppinger" as astounding if not more so than in "Turpin." The passing of "Paul Levelle" into "Sir Clifford Ross" and back again at the opening is remarkably fast, while from "Hans Schmidt," a "Dutch" character, to "Jolly Bob" is almost incredible. The settings are picturesque and adequate in every detail and "detail" (not overlooking the exquisite incidental music), is an immeasurable mark of merit to Mr. Roberts' play. There are moments when it might be said the dialog drags as when "Levelle" almost soliloquizes before taking the potion which shall change him into the brigand; again when "Red George," leading the donkey, has a long lament. But in protean pieces there is usually a reason for everything, so there are doubtlessly reasons for these. A wait of two minutes on Monday evening between the scenes probably is not over a minute ordinarily. As to the relative valuation between "Dick Turpin" and "Cruel Coppinger" that is merely individual opinion. Both are works of protean art, played by a great and wonderful protean player as well as actor. Mr. Roberts could not be less than intensely interesting in anything undertaken. At the American he held rapt attention, and was brought before the curtain to heavy and insistent applause as intermission disturbed the audience. *Sime.*

Emmett Corrigan and Co.
"The Mallett's Masterpiece" (Dramatic).
19 Mins.; Full Stage.
Colonial.

Emmett Corrigan has played this sketch at private performances about New York, but this week is its first public vaudeville performance. The story, having to do with the production of the famous Venus de Milo, has in it the elements of finest poetry, but there is not from beginning to end the slightest flash of humor. The story of the present sketch has to do with one Philotias (Mr. Corrigan), a sculptor. He has created the Venus de Milo, in a contest for the king's favor. A rival attempts to ruin it with a sculptor's mallet, but does not complete his work of destruction and only makes the statue the more beautiful by striking off the arms. The sketch holds a lot of "tall acting," and any amount of talk, but despite handicaps manages to put over a highly interesting story. Mr. Corrigan and his company gave a highly creditable performance. *Rush.*

"The Balloon Girl."
Novelty.
8 Mins.; Full Stage.
American.

"The Balloon Girl" is a novelty, but not a big act as now framed. It is susceptible of becoming one, however. A young girl seated in the car of a small balloon is floated out into the darkened auditorium by a crane, the balloon swinging up and down over and close to the heads of those in the first few rows of orchestra seats. She drops so closely, singing all the time "Take a Ride With Me, Dearie," that many men attempt to grab her legs. Monday evening one did so, causing much laughter. The gallery is inclined to "kid" through the pitchy darkness of the theatre, an essential to the success of the act. The bag of the balloon is lighted from within, but the girl's face is invisible. It might be better were a spot kept upon her while she travels about. The act requires a comely girl with a good voice. In fact were say three balloons used with a girl in each, the possibilities are of drawing power. The young woman now singing has no claim to voice, and while pleasant appearing is not a stage beauty in face or figure. She wears a short skirt. A similar act to this is "The Girl and the Eagle," although the idea is claimed to have been originally exploited in "The Broken Idol." *Sime.*

The Musical Gordon Highlanders, a foreign act, imported by B. Obermayer, open in New York next week.

Lottie Gilson.
Songs.
15 Mins.; One.
American.

If you never smoked "Admiral" cigarettes when "Sweet Cap" was all the rage even if "Cross Cuts" were two for a cent, then you don't remember Lottie Gilson, "The Little Magnet" indeed of those days, before the younger generation of present day vaudeville arrived. But there were plenty left to contrast the white full dress of an Admiral as then worn by Miss Gilson as against the black satin soubret costume of the now overplump Lottie, when she appeared at the American Monday evening upon her reinvigorating return to the footlights. That she is pleasantly recollected was duly evidenced by "Willie Knew Just What To Do," one of her big hits in the past. Miss Gilson was given nearly a Maggie Cline reception upon her first entrance, immediately singing something about "I Want Some One to Marry Me," with talk interspersed. "Old Grey Bonnet" brought a whistling house to her, and for the third song, Lottie asked a big "mark" in a box if he didn't want to bite an apple she carried in her hand. The "mark" took a good bite. He seemed hungry. The whole bunch in the box looked that way. And it was such a funny bunch also that the house laughed along with Lottie, who had innocently stumbled into the moving caravan of hangers-on who pre-emps boxes in the vaudeville houses nightly. Miss Gilson did not have the best spot on the bill by any means, opening the second half after a ten-minute intermission. But she easily made good for Ould Lang Syne and for herself, as the magnetism in Lottie's voice, always a big asset, remains with her. *Sime.*

Barrow and Race.
"Dutch" Comedians.
11 Mins.; One.
Gotham.

An ordinary routine of the material used by "Dutch" comedians since time began is here heard. The act opens with a line of talk and knockabout of a mild sort, the conversation being fairly laughable even to the Gotham audience, none too discriminating. They finish with a parody and grotesque dance which won a little applause on their get-away. One makes up as the lean German, the other as an exaggerated fat man. *Rush.*

King's Lady Orchestra.
Musical.
20 Mins.; Full Stage.
Circle.

The frame-up is identical with that of the Boston Fadettes, excepted that a man in evening dress is the leader and nine men are scattered through the twenty white-frocked girls. The selections are enjoyable, running mostly to the popular variety, although one number was a pretty heavy classical piece. The presence of the man rather injures the "girl" effect, and the substitution of a good looking woman in the leader's place would go a long way to improve the ensemble. The act is too big and expensive to play the "small" time and can scarcely follow the Fadette organization on the important circuits. *Rush.*

Mae and Belle Connelly.
Songs and Dances.
12 Mins.; One.
Murray Hill.

Mae and Belle Connelly are the added attraction with the "Dainty Duchess" at the Murray Hill this week. Monday night the sisters, closing the olio before a capacity house, dug out the hit of the vaudeville section. As a "sister" team the girls are showing something different than the usual. Belle in comedy makeup is furnishing many real laughs, which aid not a little in boosting the good singing and dancing along. Mae in several pretty costumes puts over as many songs in nice style. Her swagger appearance in itself was enough for the Murray Hillers. A sort of burlesque "Merry Widow," "Apache" and all the other dancers combined got the pair a hearty reception. This portion should be extended. It is a good idea well done as far as it goes. A comic song by Belle is also fitting. As a finish the sisters are doing the "Billiken Man," with Belle in a "Yama" outfit. The dance accompanying is corking, and the girls are sure to land with it anywhere. They have framed up a very entertaining turn. When Belle can find a few more hairpins to keep her hair from flopping all over her head, they should have no difficulty in finding good time.

Dash.

"Five Follies."
Singers and Dancers.
12 Mins.; Full Stage.
New York Roof.

Seen on Tueday, the second day the act had been on view, Dollie Collins and four girls of better than average looks made a good showing in four numbers, each accompanied by a costume change. A neat idea is advanced to pass the girls from the stage to make their changes. Five swinging shutters, after the fashion of the blinds which are seen on the average windows in residences, move readily to permit the girls to back out of view or to make their entrance. This has been in use before. The first song shows the leader of the girls in black cape and hood completely disguising her, while the girls work in black clown suits. There are changes to knee length dresses for everybody, until for the final song Miss Collins has a shoulder cape added to the short pants and jackets to match, which are generally in use with "girl" numbers. The songs are all new, but piano and drums could not work out much melody. Miss Collins and the girls have pleasing voices, if not overly strong, but in the dancing figures they all work hard and make up for any shortcomings which may develop elsewhere. There are too many colored lights used on the act. As "girl" numbers are largely "sight acts" there should be plenty of regular light. When played into an easy routine by practice, the "Follies" should loom strong in the "girl" competition. Miss Collins is an exceedingly pretty girl herself and has been fortunate in chosing pleasing assistants.

Walt.

The original originator is at Atlantic City, running a delicatessen establishment. Lettered upon one of the windows of the Boardwalk store is "Originators of all sanwiches."

Toma Hanlon.
Male Impersonations.
Olympic.

Upon the same stage where Ella Wesner was wont to disport herself in immaculate togs and where Vesta Tilley made her American debut, Toma Hanlon (returning to the east as a "single") ably sustained traditions and made a substantial success in a round of male costume changes accompanied by intelligent singing and actions as gracefully manly as anybody need exact. She sang four numbers, making three changes of togs. The first suit was a fright. Some tailor put one over on the lady and glad he must have been to be rid of the cloth. In evening dress, however, Miss Hanlon shone resplendent. For her third song she donned an overcoat of a different type than we have seen male impersonators wear and the innovation was not helpful. The military uniform for her "tin soldier" close was nattiness itself and just topped nicely the display of raiment gone before. Miss Hanlon is a manly, trim and engaging "man"; still every inch a woman.

Walt.

Phil Staats.
Pianolog.
20 Mins.; One.
Fifth Avenue.

Phil Staats is billed as "300 pounds of monolog and pianolog." That describes everything. Weighing in the neighborhood of the pounds mentioned all Staats' talk is of his size. It is amusing and the good natured face and manner of the man gets him friendly with the audience. There have been other monologs along the fat line and consequently all of the talk is not new for the subject has its limits. After about ten minutes straight monolog Staats goes to the piano, where he is at home. A line of talk filling in with various selections does very well for a little time, but is carried out too long, as is in fact the entire act. Twenty minutes are over long to talk about being fat and towards the finish the house began to weaken. Staats did very well up to a certain point and that's where he should have stopped. Fourteen or fifteen minutes, plenty. Staats was shifted from "No. 2" to "No. 4," according to the program. "No. 2" he should pass nicely in the Metropolitan houses. *Dash.*

The Five Armanis.
"A Night in Naples" (Operatic).
16 Mins.; Full Stage (Special Set).
Fifth Avenue.

The Five Armanis amount to the same thing as a Grand Opera Quartet. They have added a little atmosphere through a very pretty stage setting and the costuming is perhaps a bit more elaborate than the ordinary. Two men and two women figure in the singing while the fifth, a man, strums away on the guitar at intervals. In the matter of selections the act has shown good judgment by choosing the lighter of the grand opera stuff. None of the heavy is sung until the inevitable "Sextet" is dallied with as an encore. That sextet for kind applause is running "Dixie" pretty close to the cushion. Outside of Harlem (where all the Southerners settle) it has it beaten now. The pretty setting aids the Five Armanis not a little and shows progressiveness.

Dash.

Mamie Fenton.
Songs.
8 Mins.; One.
American.

Mamie Fenton sang three songs, all Scotch numbers, at the American Monday evening. The last selection, Miss Fenton announced, would be an "impression" of Harry Lauder. Miss Fenton also added that her brother would accompany on the piano. All these things happened. The program states that this is the first American appearance of Miss Fenton, and that she is "The Original Scotch Comedienne." If that billing came from the Morris Press Department, someone ought to use a little common sense up there, although the fault primarily reverts to the booking of this girl, if she is a foreigner. The hazard is one in a million that an act imported as this one must have been could go over strong enough to make the salary seem nothing in comparison with the hit. Before the lucky one in the million could be reached the myriads of "singles" on the other side would be exhausted. *Sime.*

Clifford Hipple and Co. (1).
Comedy Sketch.
15 Mins.; Full Stage.
Union Square.

"Companies" of one are getting thick in small time vaudeville. This sketch is almost worthless except for a rather witty travesty on one of 'Gene Walters' plays, "The Easiest Way," which ends the time devoted to Hipple and Co. At the outset he appears as a reporter, interviewing an actress in her dressing room. His questions, supposed to be funny, would cause any actress to stick a hatpin into him. They are so coarse that there is not the slightest humor in them. When the actress is called for her turn, Hipple sings a song while he is alone in the dressing room. When the girl returns, ill-humored because she has been a frost, both turn to the travesty which comprises all there is worth while in the whole arrangement. It's a long way to real humor from Hipple and Co.'s Union Square start. *Walt.*

Rivers Comedy Co. (6).
"Cafe de Uproar" (Comedy).
15 Mins.; Full Stage.
Third Avenue.

There are possibilities of good entertainment in this number if, in some particulars, it were handled better. The action takes place in a restaurant where a piano player provides music and the guests are at liberty to do about as they choose. The waiter is played cleverly, but it would benefit the act if some of his business were cut down and its place taken by lively musical numbers to brighten up the action without lengthening the sketch. It is long enough now. The singing by one of the men and one of the girls in opposite boxes before the curtain rises should be cut out instanter; it adds nothing and is a distracting disturbance. "The Count" could be vastly improved upon. There are two women in the act, one buxom and very comely, and the other tall, willowy and good looking. With interjection of more life and action the sketch could pass very agreeably in suitable locations.

Walt.

Lockney and Fletcher.
Comedy Sketch.
20 Mins.; Full Stage.
Dewey.

This last of the "Lady Raffles" series of vaudeville sketches is the most improbable of the lot. The woman is discovered runmaging a man's apartment and filling a hand satchel with the things which she wants. There is a luncheon spread upon the table, and when she has finished "burglarizing" she helps herself to the food. While she is eating the lord of the house comes home. Brazenly the woman engages him in conversation, attempting no reasonable explanation of her presence. The dialog has for its attempted humor a play upon words which bear upon her mission. Incidentally she picks the man's pockets, and when he discovers that his watch has been taken while he has been in the room he calls the janitor and sends him after a policemen. When the janitor comes the woman orders him to get a taxi; she warns the man, a decent married person with his wife away in the country, that his reputation will be ruined if a woman is arrested in his apartment so late at night. Then, too, she thinks it will peeve his wife a bit. And so saying, with the satchel full of plunder, the man's watch and a big roll of bills which she has extracted from his clothes, she goes out with the janitor. The man flops into a chair to say the tag: "Don't that beat hell?" And the audience voted that it did.

Walt.

Melody Four.
15 Mins.; Full Stage.
Lincoln Square.

These young men offer the mildest sort of a melange of instrumental and vocal efforts. They are neat in appearance, play skilfully enough and pass with a fair amount of approval. The black-face make-up adds nothing to the value of the comedy which one attempts. The excuse for a colored waiter mixing in so intimately with the other members of the quartet is not well enough devised to make such familiarity probable. The song at the finish is the liveliest moment, and sends them off with some show of applause. Unless the act develops more back-bone it will not get much farther than it is at present. *Walt.*

Regan and Regan.
Burlesque Magic.
14 Mins.; One.
Gotham.

The usual collection of exposing simple tricks of magic by a comedian as they are performed by the "straight man" makes up the act. The comedian gets his laughs with certainty and frequency and the straight man feeds smoothly and looks well. The Gotham audience seemed to be amused. *Rush.*

Electric Sisters.
Jugglers.
10 Mins.; Full Stage.
Third Avenue.

These two good looking girls offer a diverting specialty largely made up of club swinging, at which they are fairly adept. They present a neat appearance, and while their work never approaches anything sensational, they maintain the interest unflaggingly and provide a "sight" act well above the average. *Walt.*

The Royal Polo Team (4).
Bicycle Polo.
8 Mins.; Full Stage (Special Set).
American.

The Royal Polo Team are four men, playing in couples against each other while mounted on bicycles within a small circular flooring on the American stage. An announcer tells about the game, very briefly, and blows the whistle for goals. The men can't do much in the area given. In an armory this bicycle polo might strike home as an interesting game. Perhaps it did to the balcony and gallery of the American, but few in the orchestra knew what was going on. Reflectors temporarily on the footlights for the week, employed in another act later on, helped to hamper the view. It would require a Hippodrome stage properly to place the number before a theatre gathering. Otherwise it does not seem suited for vaudeville, excepting one or two little bursts of applause at good plays during the several goals scored, nothing happened. *Sime.*

Thoma.
Horse Act.
12 Mins.; Full Stage.
Union Square.

A beautiful cream white horse, "Indian Chief," shows a routine of the usual "stunts," but although nothing new is developed the animal works smoothly and presents an interesting figure. He is evidently western bred, for he bears the brand upon his flank. The girl appears in divided skirts, knee length, and of pure white material. Toward the finish of the act she uses the skirts and sticks of the mirror dancer, upon which lamp slides are thrown after the manner of "skirt dancing" acts. Thoma and "Indian Chief" make a good "sight" act. *Walt.*

Hammersley, Watson and Co. (4).
"By the Old Mill Wheel."
18 Mins.; Full Stage (Special Set).
Dewey.

The "company" is a quartet which is the only item of value. Opening the act, a "city chap" is discovered fishing in the mill pond. The mill and its wheel are hard by. A girl enters and sings a song. Then she goes up the bank, sits by the "city chap," and in a twinkling has consented to marry him. Then the quartet enters and serenades the couple. The four men sing well enough to get past, but just how a "coon" comes to mix up so sociably with three country boys is not made clear. The act need not be taken seriously. *Walt.*

Rismor and Co. (3).
Illusion.
15 Mins.; Full Stage (Special Set).
Union Square.

An Oriental interior is represented, the entire stage being shut in with curtains. One of the girls dances, another sings and then a third is presented in the "suspension" illusion which many magicians use. Two bunch lights are placed on each side of the figure to hinder the vision of the audience, but not so much that a drop at the extreme back of the stage cannot be seen as it descends at the finish of the illusion. Evidently the "operation" is performed back of this curtain. The illusion and the entire act is worked too slowly to be of much interest. *Walt.*

McIntyre and Franklin Sisters.
Songs and Dances.
15 Mins.; One.
Lincoln Square.

This act has neatness and a cleanly presentation to commend it. McIntyre is a tolerably clever entertainer, dresses in evening clothes and knows how to wear them. The Franklin Sisters seem to hold the balance of talent. They are engaging dancers, long on appearance, interesting their audience through the neatness of their attire, and win approval by merit as steppers and singers. While the act possesses nothing conspicuously effective, it runs evenly entertaining all the way through. *Walt.*

Musical Coattas (3).
15 Mins.; Full Stage (Special Drop).

Two men and a woman work out a routine of instrumental selections which have an electrically revolved set of musical wheels as its only novelty. These wheels placed against a back drop representing a musical theme, light up when played, and strike the eye attractively. The comedian makes only moderate headway with the line of talk he is at present using, but manages to gather in some laughter. They have a song to close with in "one," good enough to bring some animated applause, and let them out acceptably. *Walt.*

Chas, Lee Calder & Co. (2).
"A Financial Mistake" (Comedy Sketch).
20 Mins.; Full Stage (Interior).
Lincoln Square.

Laughter in abundance results from the playing of this sketch by Mr. Calder, Stella Razetto and Nat Wharton. The sketch is of itself not especially noteworthy, the one humorous idea being that each of the characters ("newly-weds") believe the other is possessed of "a cool million." Out of this some ridiculous developments result. The part of a colored servant runs through the piece with some humor attending. Although the part is not overly important there are many laughs associated with its present handing. The act should slip along over the small time without much difficulty. *Walt.*

Burns, Mitchell and Lawrence.
Piano and Singing Act.
15 Mins.; One.
Olympic.

The café entertainer drives another nail into the banner of "music with drinks," as unfurled over the rathskeller branch of entertainment. One of the young men presides at the piano while the other two take turns at solos and join each other in talking rather than singing a round of songs. The three come from somewhere where all the "entertainers" wear the same kind of clothing; striped cloth, white vests and gray cloth-topped patent leathers. Gray derbys surmounted the production. It was hard to tell just how well the act would really go away from the "claque" of "pluggers" scattered through the Olympic audience Monday night. The "big mitts" were on the job from start to long past what should have been the finish. The act does not compare with the trios of men who have been entertaining up-town vaudeville devotees for some weeks, but they do very well indeed. If the trio would get down to singing and leave the reciting for someone not supposed to sing, their act would be vastly strengthened for at times their voices loomed harmoniously and clear. *Walt.*

OUT OF TOWN.

James C. Shepard and Co. (2).
"The Masterpiece" (Dramatic).
18 Mins.; Full Stage.
Orpheum, Yonkers, N. Y.

A sketch naturally heavy is made interesting through the acting of Mr. Shepard. He is assisted in the work by Margaret Kenmare and D. McDonald. Cyrus Middleton (Shepard) is an old man whose life has been ruined because of a play which he had written years before having been stolen and produced successfully. His daughter (Miss Kenmare) is secretly engaged to Loraine (Mr. McDonald), the man who proves to have stolen his father's play. Their love making and the consummation of the engagement has taken place entirely without the old man's knowledge. When the father confronts Loraine he recognizes and denounces the thief. During some heavy scenes Loraine explains, in a measure, his action, but the old man is relentless and the young couple leave the room, as if to depart forever when the father, in his loneliness, calls them back and forgives. *Cris.*

Milo Beldon and Co. (4).
"Button, Button, Who's Got the Button" (Farce).
15 Mins.; Full Stage.
Warburton, Yonkers, N. Y.

Milo Beldon is not new to theatre-goers but in his first appearance in this act before a large matinee audience he did credit to the well-known and exceptionally taking farce he presented. The sketch was very well received. Beldon was well supported by Minnie Barry as Dr. Burton's excitable wife, and she played her part without a hitch. Bowd Turner, as Dr. Haslem, was ideally placed in the part of the stuttering lover of Olga Marakoff, while Florence Radinoff as Olga, was a perfect picture of an apparently scheming cousin that Mrs. Haslem suspected her to be and carried her part very well. Geo. Ditrichstein, the author of the piece, used it when last appearing in vaudeville himself. *Cris.*

Kane and Ragland.
"Coming East" (Talk and Songs).
12 Mins. One.
Young's Pier, Atlantic City.

Joe Kane and Oscar Ragland are a team looking like a sure winner, and a laugh from their entrance. They have just been thrown out of a theatre—the fourth in the week since they reached the east. The patter is new, leading up to the song "Yiddle on Your Fiddle." It was excellently sung and well received. After more good talk they gave new parodies on "Rings on Your Fingers," "Let Him Alone," and "Carrie," all scoring. Kane was made up as a "Dutchman"; Ragland an excellent "straight." He is a well proportioned chap, about six feet two and excellently dressed. The contrast was quite marked but to advantage. The act scored a hit here. It should anywhere.
I. B. Pulaski.

S. Miller Kent and Co. (3).
"Sincerity" (Sketch).
16 Mins.; Full Stage.
Young's Pier, Atlantic City.

S. Miller Kent has made another good bid for vaudeville in a new playlet by Edgar Allen Woolf called "Sincerity." The scene is in a room in the apartments of Hal Thomas (Mr. Kent) a Wall Street broker. It is 3 a. m. Lizzie, the maid, drowsily awakens to answer the ring of her master and mistress. Sincerity Thomas, the wife, has written a play. They have just returned from its premiere. Although the play has been bad she could see nothing but success. The husband wishes to retire. His wife insists on his waiting for the morning papers and "the notices." She puts the unwilling husband and the tired Lizzie through a rehearsal of receiving a newspaper interviewer. Finally Lizzie is sent for the papers through which they look with haste. All reviews are uniformly adverse. Then the husband tells her that he knew she was self centered and artificial and that he had payed the expenses of the show to teach her a lesson, knowing well that it could never make good. A phone call from the manager tells her that the show is closed. She sees the truth. Mr. Kent was very good. Ray Beveridge played "Sincerity" to advantage, while Eliza Mason was excellent as Lizzie. The act was well liked here. *I. B. Pulaski.*

Countess de Pierrefeu.
Symbolic Dances.
12 Mins.; Opens Three; Close Full Stage.
Keith's, Boston.

The Countess de Pierrefeu, who recently appeared before a society audience in Jordan Hall, made her vaudeville debut at Keith's this week, her act being put on in connection with Loie Fuller's "Ballet of Light" yet not so as to lessen it as a solo feature. The Countess gives "symbolic" dances. She was formerly Elsa Tudor of a Boston society family, and once appeared in Winthrop Ames' production of "Aladdin" at the Boston Theatre. Her first dance at Keith's was put on just before the "Ballet of Light." With green velvet curtains for a background the dancer, clad in white draperies, gave the "Blue Danube Waltz," receiving a hand at the close. Two numbers of the "Ballet of Light" followed. Then the Countess came out in front of brown velvet curtains for the "Dagger Dance." She wore a close-fitting brown costume with golden scales sewed on in coat-of-mail effect and carried a dagger in her right hand. The "Dagger Dance" went better than the opening number, having more action and being more dramatic. The closing dance was the Countess' original creation, the "Storm Dance," given on full stage in front of a white drop curtain. The rising, raging and departing of a storm were portrayed with spirited movement, the dancer being clad in white and barefoot. The act closed to good applause. *Birge.*

The Family Theatre, Pittston, Pa., which has been closed since last October, has been leased by Henry Butler, and will be opened for pictures and vaudeville, after some alterations have been made.

"White City," Cleveland, has been sold under the hammer to the Cuyugha Lumber Co., and will be conducted in future as a beer garden.

DAINTY DUCHESS.

Whatever else may be said of this season's "Dainty Duchess" show credit will have to be given the producers for digging up something different at least. The programme states that it is a two-act musical comedy by name, "Rogue De La Mode." It was written by Fred Ireland who also plays the principal rôle, an Irishman, and it works out all right. The "Rogue" is rather a musical melodrama. The story or plot has more to it than any of the burlesque shows seen to date, and is carried along consistently and with sense through both acts. It deals with thieves, detectives, bank cashiers and adventuresses who all have a happy finish through the kind heartedness of the Governor, a sociable chap who pardons everyone and invites them all to a supper after the show.

The pieces are laid in two scenes, neither amounting to a great deal. Only in settings, however, is the expense of the show curtailed. The chorus girls are fitted out nicely. There are not as many changes as usual, but the quality atones for the lack of quantity. Several of the changes caught particular attention and all were noticeable for a neat and clean appearance. The girls showed attention in getting them on also, not an every day occurrence with chorus girls. One costume deserves special mention. It is a pink arrangement of short skirts with a lattice work of black velvet over, quite the niftiest outfit seen this season. It seems too bad that the good work of the chorus did not extend further than the dressing, but it didn't and there lies the show's real weakness. The girls, while seemingly willing enough, didn't know what was expected of them, or if they did simply couldn't do it. There was a lack of dash and ginger, the two essentials in chorus work. This may have been a fault possibly of "new girls." Several times some seemed to be watching their neighbors before taking the next step.

The numbers could not be expected to get very far under these conditions although one or two came through strongly.

The entrance of the chorus at the opening is a new and very pretty idea. The scene is a hotel exterior. The girls enter on a carry-all. A high fence hides the propelling power.

The comedy just about holds its own. There is enough of it to stand off too much plot, and too much melodrama. At times it is drawn out with dire results, and there is the fault of repetition. One or two bits are repeated with little variation no less than three times. The "hungry comedian" is too familiar to be very funny.

Other bits, however, frame up well. With principals the show is in very good shape. There is an able cast, with work evenly divided, and each department receives attention.

Frederick Ireland, the author, is the central figure, playing a smooth, high class crook nicely. Mr. Ireland makes an impressive appearance and is a better actor by long odds than usually is seen in burlesque. He has a pleasing singing voice, heard in two or three numbers.

Woods and Green, working as a team, are the comedians. Woods is the Hebrew and Green a sort of a tramp. Green is inclined to yell and hold on to each word before letting go. This gives his voice a rasping sound not pleasing. Green is a funny little Hebrew. He sticks closely to the character and is never caught with his back turned. Both men should clean up on their make-ups. Their work is clean throughout and there is no reason for an unclean appearance. P. W. Miles does very well with a couple of small roles, playing quietly and legitimately. Miles does about the first human "cop" seen in burlesque. Gene Jerge is an English detective in both acts, not getting anything out of a role which could be made much of. Jerge has appearance, something away. A couple of other male principals simply fill in.

Among the women Alice Brophy is the most prominent. Miss Brophy has a very pretty singing voice which helps land two numbers in the winner class. She shows well along side Ireland in handling lines. A pretty dress or two, far removed from the stereotyped burlesque type, are relieving. Miss Brophy may be put down with the other girls who bill themselves the "Girls with the Smile."

Fannie Thacher is next in importance to Miss Brophy. She owns good looks. While her dressing is not elaborate, it is in good taste and Fannie carries her clothes easily. An overanxiousness to be heard makes her raise her voice to a pitch that is not at all necessary and takes away from her attractiveness. A howling woman is apt to leave only the impression of the howl behind her. Fanny, with a little restraint, would be remembered for many good points.

Edith Hamilton and Mazie Aleene figure as semi-soubrettes, but neither is allowed enough scope. Both are lively and could go further to send more ginger along the line if the opportunity were forthcoming. Both are good dancers and should be allowed to show more prominently. The girls look and dress well.

An olio of five acts divided the two parts, the Connelly Sisters (New Acts) being added for this week.

Jerge, Aleene and Hamilton gave the vaudeville part a good start, with singing, dancing and cross talk. The talk is a bit old and might be freshened up. The girls carry the weight of the act and make it a hit with an eccentric dance at the close.

Frederick Ireland, assisted by Alice Brophy and P. W. Miles, showed a comedy sketch in which Miles has the "fat." The work of Mr. Miles here is of the first grade and it is largely due to his efforts that the skit goes over.

Woods and Green's parodies bring big results. The comedian has improved as a Hebrew but the "straight" is still too windy and overbearing.

The La Belle Troupe showed a snappy wire and ground tumbling specialty.

Dash.

THEATRE OPPOSITE GRAVEYARD.

Boston, Feb. 9.

There is building on Tremont street, Boston, the Beacon Theatre. This week the sign was put out announcing the purpose for which the building was to serve and there was immediately a clamorous neighborhood surrounding it. The reason is that directly across the street from the playhouse there is a venerable graveyard. The house opens Feb. 22 under local management, playing 10-20-30 vaudeville and pictures.

AMERICAN.

The management of the American is reserving a bit of red fire all to itself this week. The picture sheet has an inscription asking the audience if approval is given of the attempt to drive the speculators away from the house, then let applause follow. And the gallery applauded. Another slide asked whether the warfare on the speculators should be kept up, and again the gallery responded in the affirmative. But Monday night in front of the American there were no speculators in sight, so the great managerial struggle against the scalpers has been won, perhaps before the gallery even was aware it was on.

There are eleven acts on the American program this week, some new, some repeating at the house this season, and others. A big audience, but not a capacity one, sat through the show.

In the lead, for applause, were Dave Genaro and Ray Bailey, forced to work in "one" just before the "Divine Myrma's" act to close the bill. Mr. Genaro and Miss Bailey held up the show at this point, having won big applause previously with their "Flirtation Dance" (which requires a wider stage space than afforded). In the old "rag" dancing finish, it may be observed that Genaro and Bailey, who did this long ago, have had plenty of imitators in it, particularly colored dancing acts.

Tim McMahon had a hoarseness which seemed to bring the tones from down in his shoes, but he and Edythe Chappelle got the laughs as usual with their "two-act" in "Twenty Minutes Till Train Time," finishing big with their own peculiar dance, Tim forced to an extra encore for good measure.

Popularity belonged to John C. Rice and Sally Cohen, for each had to acknowledge the applause when separately appearing to play their roles in "All The World Loves a Lover," one of the best and laughable farces in this couple's long repertoire. Miss Cohen's "souse" made a distinct hit all alone.

The ventriloquial specialty of W. E. Whittle's reappeared without noted change, excepting the call to the gallery seems to have been turned into a comedy bit, while the "Watt-Pell Street" joke should be removed. Mr. Whittle did as well as on the previous visit at this house, winning considerable recognition on his trick work in the encore.

Polk and Polk, comedy acrobats, opened the show. "The Divine Myrma" closed it, with reports about the theatre that the water was not any too warm, but the undressing scene in the bath house made up for that—to the audience anyway, though the married men in front know that Edith cheats a little while ungarbing. She scales down too quickly.

The remainder are under New Acts.

Sime.

Hugo Morris gave up his Atlantic City trip, going to Lakewood instead for three days. While in Lakewood, Hugo says he chopped down ten pine trees a day for exercise, returning to New York on Monday to save the woods.

FIFTH AVENUE.

Things never seem to run just right at the Fifth Avenue. It was 8:30 Monday night before the orchestra showed in the pit and the rather small house was growing nervous to say nothing of being chilled, for the theatre in parts was extremely cold. The show once started went along in pretty good style. The program was shifted about a little after the first show but not quite as many changes as usual were made. Jones and Deeley were shifted from "No. 5" to "2" and Phil Staats (New Acts) (from "2" to "4," probably to separate Jones and Deeley's singing from that of the Five Armanis (New Acts).

The Six Samois billed as "Japan's Representative Gymnasts" were programed to open. Whether they did or not is a question. An acrobatic troupe had the position but there were seven in the outfit and no one, not even a press agent, would have had nerve enough to call them Japs. The men work after the style of the Arab troupes although one only looked like an Arab. The pyramid work was only fair, the fast ground tumbling following being much better. The troupe lacks the finish and style shown by others in the field but with working should come around all right. There are two or three corking ground tumblers in the makeup.

George Jones has shifted to white face and it is rather an improvement. He now looks the part of a slick up-to-date hotel clerk and makes a stronger contrast to Deeley's funny negro bellhop. The act was placed a little early but it went well. The talk and funniments of Deeley were quite as well liked as the excellent vocalizing of the pair.

Pat Rooney and Marion Bent down next to closing pulled out the hit of the bill. The pair are using their latest offering "At the News Stand" and it is proving to be quite the most entertaining they have shown, which is saying much. The last few years have uncovered any number of good dancers but Pat still has no trouble in holding his own. Miss Bent also does more and better dancing than formerly. She looked slick in a pretty gown and hat of that new shade, not old rose, pink or yellow but sort of a mixture of all. Marion is a little stouter, but it is becoming.

Howard Truesdell and Co. coraled a great many laughs with "A Corner In Hair," a fast moving farce which would be improved through better playing. Mr. Truesdell in the important role is excellent but his supporting company is not all it should be. Rose Tiffany has much to do in the sketch as does also James Baurn. Farce seems not in the line of either.

Zeno, Jordon and Zeno closed the program with a very neat and pretty casting act. The comedy is all well enough but it is a question whether the act would not gain by dropping it altogether. The corset bit at least should be set aside. It is a long way out of place in this otherwise clean, snappy specialty.

Denman Thompson, in his second week, fared very well. The dean received a hearty welcome and his work was followed with interest and appreciation.

Dash.

About twenty "deadheads" were "turned down" at Hammerstein's last Monday afternoon. Some don't believe yet that the bar-out rule goes.

OLYMPIC.

The return to vaudeville at this house for one week did not seem to attract any patronage of its own account on Monday night. The audience figured as a typical burlesque crowd for this stuffy place. Few women graced the event for there was nothing to especially attract them aside from an evenly good vaudeville show of medium class. There were the Johnson-Ketchell pictures to please the men who come here for burlesque shows. They were thrown upon the screen at 10:30 after Bixley and Fink had made the clean-up of the night.

There was some switching of the bill as compared with the printed program. Pratt's dogs opened the show, the canine which takes its own bows making the hit of the interesting number.

Thurber and Madison followed a brief wait to lower their drop and got right down to business. There were laughs galore for the new bits which popped into view and the veteran jokes which are sprinkled with profusion through their offering stood them well in hand. Madison's eccentric dancing brought the act to a bowing close.

Hastings and Wilson, eccentrics, were watched with appreciation. Although the finish is not new to vaudeville by several decades, the ridiculous results attained through holding one of the pair free from the stage and at liberty to do some "amazing" stunts provoked roars of laughter. Toma Hanlon (New Acts).

"The Chalk Line" boosted the bill right in the middle and provided a switch in the grade of entertainment which was delightful. Burns, Mitchell and Lawrence (New Acts) worked in "one" while the stage was cleared of its up-state atmosphere to give swing to the frolics of "The Eight Madcaps." Every "Madcap" act is billed as "the original." Whether this one bears the importation seal or not makes no difference. They put it all over any "Madcaps" who have been shown from first to last in three sections of as clean and lively "cutting-up" as one would care to see. Their third division is meaty with good tricks and they "leap frogged" away in "one" with a substantial hit, well earned.

Then came the cleaning up by Bixley and Fink. "Sally in Our Alley" won the house at the jump and all through their clean and wholesome comedy interlude laughter and applause migled in rumbles and roars of approbation. They could pass in any bill with their singing alone, and the extra measure of clean laughing stock makes it a cinch.

The sad old scenery did nothing to help anybody along. Valiant work on the part of the stage crew kept things together, but work was of necessity slow and waits were many. "Rush-order" vaudeville in front of the Olympic's impromptu and battered settings doesn't shine brightly because of surroundings.

The show was presented under the appropriated title Hopkins' Trans-Oceanics.

Fred Irwin's "Gibson Girls" were scheduled for this week in the regular turn of the Columbia Wheel, but the Kraus' took matters in their own hands and pulled a "barring" trick that made the burlesquers rest this week and swung vaudeville to the fore. Next week it is announced that the burlesque procession will resume with "Fads and Follies."

Walt.

COLONIAL.

The Six Flying Banvards, an acrobatic number which ordinarily would have been placed in the closing position, was put far up in the bill in order that Bedini and Arthur might take the closing spot where their travesty on "Paris by Night" might have full sway. As it turned out, the unusual vaudeville arrangement worked out capitally, making a first-rate show at the Colonial where good shows are generally expected.

The "sketch place" was allotted to Emmett Corrigan in a dramatic sketch new to vaudeville (New Acts). It followed the comedy "riot" of Maggie Cline, a place which tested its merits to their utmost. A more difficult turn to follow could never have been picked, but still the sketch got away just before intermission, with a good record to its credit.

The Kemps (colored) opened the show splendidly. The opening talk and songs are highly entertaining and the ensemble of the act leaves a most satisfactory after affect. The pair have a decidedly interesting vaudeville offering.

As has been mentioned, the woman of the Three Musical Johnsons might improve her appearance, by dressing in uniform more closely resembling her two partners. They wear the highly decorated mess uniform of the the English custom, while the woman sports a military get-up of no special time, period or nationality. There seems to be no good reason why she should not follow the general costuming scheme of the act. The selections on the xylophones are picked for popular approval and gain that completely.

The Banvards followed and then Maggie Cline easily put over the individual hit of the evening with her alluring Irish fun and comic songs, not to speak of her brilliant green Empress frock. Maggie had her "chorus" working for her and they added to her comedy materially.

Harry DeCoe opened the second half, being rather too startling for such a position or house. During his high-balancing feats many women turned their heads away and evidenced much uneasiness. DeCoe has a real startler in the balancing line and should go right ahead with it.

"Paris by Night" held up the latter end of the program. As a dramatic pantomime it has many points over the others which have been offered in the same class. It has good comedy, in addition to the usual "Apache" dance and a well-sustained story.

Between this and the finale (Bedini and Arthur) Laddie Cliff was interjected, taking away easily the applause honors of the evening, with a revised version of his old turn. Laddie has several new songs, but it is his dancing that wins him the most. Monday evening he was called upon to make a speech after bowing his thanks innumerable times.

At the finish Bedini and Arthur were a laughing "riot," with their burlesque of the Molasso pantomimic dance.

Rush.

Al Sutherland will place Helen Bertram in her "pianolog" for a New York appearance during March. The same agent has placed Dr. Perin, the far-off palm reader, to play at one of the Williams' houses during that month, following at Hammerstein's.

VARIETY ARTISTS' ROUTES
FOR WEEK FEB. 14
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 13 to FEB. 20, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adelr Art Orpheum Eau Claire Wis
Adams Mark Knickerbocker B R
Adams Billy 39 Milford Boston
Adams & Alden Orpheum Sioux City Ia
Ahearn Ches Orpheum Spokane Wash
Ahearn The 3219 Colo Av Chicago
Aitken Bros 294 Bedford Fall River
Aitken Edgar Hastings B R
Alberts Lee 14 Frebel 111 Hamburg Ger
Alburtus & Millar Circus Cerre Amsterdam Holland
Aldines The 964 E 62 Chicago
Alexander & Berties 41 Acre Lane London
Ali Hunter & Ali Claude Pl Jamaica N Y
Allen Leon & Bertie 118 Central av Oshosh Wis
Allenia Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Alton & Arliss Girls Will be Girls
Alvins The 981 E Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 978 Gordon Toledo O
Ameers Helen Imperial B R
Alpine Troupe Trent Trenton N J
Alrena Zoeller Trio 209 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvaradas The Jersey Lilies B R
Alvin & Kenney Lady Buccaneers B R
Alvers & De White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
American Newsboys Quartette Bijou Dubuque Ia
Ameta Follies Bergere Paris France

AMETA
February and March,
FOLLIES BERGERE, PARIS.

Amsterdam Quartette Cort Chicago Indef
Anderson & Anderson 339 Dearborn Av Chicago
Anderson & Ellison Lyric Butler Pa
Anderson & Evens Ryan's Covington Ky
Anderson & Abbott Co 3906 Megan St Louis
Andersons Four National Htl Chicago
Apdale's Animals Greenpoint Brooklyn
Ardell Lillian Big Review B R
Ardelle & Leslie 19 Broesel Rochester N Y
Armond Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B R
Arthur Mae 15 Unity Pl Boston
At the Country Club Maryland Baltimore
At the Weldorf Garrick Wilmington Del
Atkinson Harry 21 E 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Auger Geo W 12 Lawrence Rd So Ealing Eng
Avery W B 5006 Forrestville Chicago

B

Baader La Velle Trio Arcade Niagara Falls
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Penteges Edmonton Can
Baker Chas Misers Americans B R
Baker Harry 3942 Renow W Philadelphia
Ball & Marshall Main St Peoria Ill
Bandy & Fields Atlas Cheyenne Wyo
Banks Geo S Congress Portland Me
Barber & Palmer 617 No 22 So Omaha
Bards Four Reading Pa
Barrett Sisters Orpheum Sioux City
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Berry Richards & Co Shea's Buffalo
Barnes & Crewford Orpheum Minneapolis
Barnes Al Orpheum Canton O
Barnes Reming & Co Family Lancaster Pa
Barnes & West 418 Strand London Eng
Barron Geo 2003 5th Av N Y
Bartell & Garfield 2090 E 55 Cleveland
Barto & McCue 819 W 2 Reading Pa
Barton Joe Behman Show B R
Bassett Mortimer 270 W 39 N Y
Bates & Neville 96 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Will H & Co Majestic Lowell
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beardsley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C

LEO BEERS
PIANOLOGIST.
FEB. 14, BIJOU, BATTLE CREEK.

Behrend Musical 53 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Beimel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sangamon Chicago
Bellemontes The 113 5 Av Chicago
Bellow Helen Big Review B R
Belton May Frolicsome Lambs B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio Bijou Woonsocket R I
Bennett Bros 258 W 65 N Y
Bennett Leile Frivolities of 1919 B R
Bennett Sisters Miner's Americans B R
Benton & McKenzie 714 Taylor Springfield O
Bernstein Bertha Bon Ton B R
Bentley Musical Airdome Chattanooga
Bentley John G O H Chester Ill indef
Benway & Mitchell 4 North W Warren Mass
Berra Mabel Apollo Berlin Ger
Bertine & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Big Review B R
Bimbos The Lyric Mobile Ala

Bimm-Bomm-Brrr
Will be in HAVANA, CUBA, for four weeks, commencing Jan. 15.

Bindley Florence Orpheum Indianapolis 21
Bison City Four Orpheum Kansas City
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Black & Co Violet Poll's Wilkes-Barre
Blessings The 36 Koenigsberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Bolses Sensational Keith's Cleveland
Boys in Blue Orpheum Memphis Tenn
Bootblack Quartet Orpheum New Orleans
Bonner Bonnie Avenue Girls B R
Bonton Harry & Peter 664 W 61 Pl Chicago
Borden Zeno & Heydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bowles & Co Donald Grand Evansville Ind
Bowers Hinkle Co Orpheum San Francisco 21
Bowers Walters & Crooker Keith's Utica N Y

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Week		Theatre	City	State

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Bowen Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Brady & Mahoney Keith's Columbus O
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK FEB. 14, KEITH'S, COLUMBUS.
Oh! You "At the Waldorf Co."

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennen Samuel N 2856 Tulip Phila
Brennan John E Co Keith's Columbus
Brennon Lillian Miss New York Jr B R
Brianni Romeo Oh You Woman B R
Brianni Guiseppi Oh You Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Buccaneers B R
Brinkleys The 424 W 39 N Y
Brinkman Ernest Majestic Sioux Falls S D
Brooks & Kingman Proctor's Plainfield N D
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown Benj H Parisian Widows B R
Brown Bros Five B'way Gaiety Girls B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardeau King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
FEB. 14, BIJOU, PHILADELPHIA.

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Bunchu & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns & Emerson 1 Pl Boieldieu Paris
Bush's Wild West Indians Colonial Warsaw Ind
Butler May Columbia B R
Butler Frank Columbia B R
Burkhardt Chas J Town Talk B R
Burt Wm P & Daughter Majestic Norfolk Va
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Burton H B Colonial Erie Pa
Burrows Travis Co 111 E 26 N Y
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gleta 107 Bine Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Caisedo J A c/o Julia 4 Stone N Y
Caesar Frants Co 112 S Av Chicago
Cahn Pauline Hastings B R
Cameron & Gaylord 5966 Kennerly Av St Louis
Cameron Ella Temple Fort Wayne Ind
Campbell & Parker 911 N 8 Vincennes Ind
Campbell George Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbell Harry Irwin's Big Show B R

CARLIN AND CLARK

THE GERMAN COMEDIANS.
FEB. 13, CRITERION, CHICAGO.

Canfield & Carleton 2218 80 Bensonhurst N Y
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago
Carbery & Stanton 113 5 Av Chicago
Cardownie Sisters 244 W 39 N Y
Carey & Stampe Family Indianapolis
Carillo Leo Poli's Springfield Mass
Carle Irving 4208 No 41 Ct Chicago
Carlin & Clark Olympic Chicago
Carmen Helen Majestic Butte
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum Main St Peoria Ill
Carters The 921 9 La Salle Ind
Calvert Mable Sam Devere's Show B R
Carson Bros 623 56 Brooklyn N Y
Castano Edward Watson's Big Show B R
Carr Alex Majestic Toronto Can
Carmen Frank 405 N 163 N Y
Carter Harret Reeves' Beauty Show B R
Carters The 921 9 La Salle Ill
Carver & Oliver Majestic Galveston Tex
Casmore Vic Behman Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio 21 Columbia St Louis
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler Star Muncie Ind
Charteinine Stella Jersey Lillies B R
Chase Dave 00 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington Del
Chester & Grace 167 Dearborn Chicago
Chicak Great Frolicsome Lambs B R
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittsfield Mass
Claiborne Kay C 224 Security Bldg Los Angeles
Claire Ina Majestic Montgomery Ala
Clarke Wilfred 130 W 44 N Y C
Clark Fisette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh You Woman B R
Clare Frances Bon Tons B R
Claton Carlos 2854 5 Av Nashville Tenn
Clayton-Drew Players Comedy Chicago
Clayton Ethel Bon Tons B R
Childres Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clear Chas Poli's Scranton Pa
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner 115 W 30 N Y
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Temple Detroit
Clipper Quartet Bijou Decatur Ill
Clipper Comedy Four 505 W 41 N Y
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison av Columbus O
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn New York New York Indef
Cohen Tillie 28 Burrill Providence
Cohen Three Polly of the Circus
Collins Eddie 5 Reed Jersey City N J

COLLINS AND HART

"LITTLE NEMO."
Feb. 14-16, Mobile; 18-20, Montgomery.

Collins & Hawley Yankee Doodle Girls B R
Collinson Trio Howard Orpheum Atlanta Ga
Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conboy Kelcey Bijou Decatur Ill
Conroy Le Maire Co Orpheum Brooklyn
Conway Jack Star & Garter B R
Cook Ben Frolicsome Lambs B R
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Cooper James & Lucia Jersey Lillies B R
Copperfield David Co Poli's Worcester Mass
Cordua & Mand 104 E 14 N Y
Cornish Wm A Electric Joplin Mo
Courtney Sisters Behman Show B R
Cox Lonzo & Co 5511 W Lake Chicago
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Richy W Cosy Corner Girls B R
Craig Blanche 202 W 31 N Y
Crane Finlay Co 191 Elm W Haven Conn
Crane Mr & Mrs Gardner Cook's Rochester
Crawford & Montrose Poli's Bridgeport

MISSES

CRAWFORD and MONTROSE

FEB. 14, POLI'S, BRIDGEPORT.

Creo & Co 1404 Boris Av Phila
Cresay & Dayne Orpheum Spokane
Croix Pert Jersey Lillies B R
Cross & Maye 1318 Huron Toledo O
Cunningham & Marion Columbia St Louis
Cunningham Bob Cherry Blossoms B R
Curtis Carl Hastings B R
Curzon Sisters Chase's Washington
Cutting & Zulda Palace Huntingdon Ind

D

Dagwell Sisters Orpheum Minneapolis Minn
Dale Dottie 252 W 36 N Y
Dale & Boyle Jacque's Waterbury Conn
Daley Wm J 108 N 10 Phila
Daly Frank Orpheum Portsmouth O

THUNDER AND LIGHTNING.

FEN DALTON

THE MUSICAL FELLER.
Playing Clubs, etc. Well! I should say so.

Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Farr The Ducklings B R
Darmody Princess Washington Ind
Darrow Clyde Knickerbocker B R
Davis Geo T Pat White's B R
Davis & Cooper 1920 Dayton Chicago
Davis & Cooper 1920 Dayton Chicago
Davis Edwards K & P 5 Ave New York

DAZIE

FEB. 13, GRAND, INDIANAPOLIS.

Davis Belle Orpheum Salt Lake 21
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter M Bon Ton B R
Dawson & Gillette Garrick Flint Mich
Day William Hastings B R
Dazie Grand Indianapolis
De Clainville Sid 1313 Douglas Omaha
De Cotret & Rego Star Westerly R I
De Forest Corinne Imperial B R
De Haven Sextet Orpheum Sioux City Ia
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rose 807 W 37 Pl Chicago
De Milt Gertrude O H Streator Ill
De Mont Robert Co Proctor's Albany
De Mora & Graceta 233 Crystal Ave Findlay O
De Marlo Follies Paris France
De Oesch Mlle M 336 So 10 Saginaw
DeVelde & Zelda Grand Portland Ore
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Witts Models 262 W 25 N Y
De Young Tom 156 E 118 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Dean Lew 452 2d Niagara Falls N Y
Deas & Sibley 463 Columbus Av Boston
Deston Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y
De Hollis & Valora Majestic Cedar Rapids Ia
Demacos The Auditorium Lynn Mass
Demonio & Belle Victoria Phila
Denney Walzer Mardi Gras Beauties B R
Desmond & Co 24 E 21 N Y c/o Linn
Destiny 446 16 Detroit Mich
Derenda & Green 14 Leicester London
De Muth Henry Fashion Plates B R
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Forrester's London Eng
Diehl A S Melchers El Campo Tex Indef
Dilla & Templeton Pantages Calgary Can
Dillon John Irwin's Big Show B R
Dixons Four 756 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dodd Emily & Jessie 201 Division Av Bklyn
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Brooklyn
Doherty Sisters Orpheum Los Angeles
Doland & Lenhart People's Chicago
Dolan Fos P Imperial B R
Dolce Sisters 349 W 14 N Y
Dolly Twins Midnight Sons Co Indef
Donald & Carson Columbia St Louis
Donaldson Anna Orpheum Sioux City Ia
Donner Doris Orpheum E Liverpool O
Donovan & Arnold Orpheum Sioux City
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconomowoc Wis Indef
Doyle Hughy Irwin's Big Show B R
Dreamers Three 1282 No Alden W Phila
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walsh Knickerbockers B R
Duffy Tromas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Maude Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lillies B R
Dunn Nellie Irwin's Big Show B R
Dunntrescu Troupe 245 W 38 N Y
Dupree Fred Grand Syracuse

E

Eagon & Austin Girls From Happyland B R
Earle Enid Irwin's Big Show B R
Early & Laight New Century Girls B R
Edna Ruth 419 W Green Olean N Y
Edwards Fred R Bucklen Htl Elkhart Ind

Eckert and Francis

"WIRELESS TELEGRAPHY."
Ask NORMAN JEFFERIES, Feb. 6, Garrick, Stockton, Cal.; Feb. 14, Los Angeles.

Ehrendall Bros & Dutton Colonial Erie
El Cota Bronx New York
El Barto 2531 Hollywood Phila
Eldon & Clifton Chute's San Francisco
Ellis Robt E Star & Garter B R
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth Mr & Mrs 606 8 Av N Y C
Ellsworth & Lindon Majestic Milwaukee
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Larner Merry Whirl B R

CHAS. MAUDE

Emerald and Dupree

"A HOT SKOTCH."

Emerson & Baldwin Palace Glasgow Scot
Emerson Mildred 14 W 101 N Y
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Empire Nottingham Eng
Englebreth G W 2713 Highland Av Cincinnati
English Lillian Oh You Woman B R
Emerson & Le Clair Orpheum Newark O
Ernesta Great Shea's Buffalo
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Errol Leon Jersey Lillies B R

The Chas. K. Harris Courier

THE BIG BALLAD HIT

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Erzinger Mabelle B 216 S Central Ave Chicago
Espe Leonard & Louie Majestic Houston Tex
Evelien D Ellis Nowlin Circus
Evelyn Sisters 252 Greene Av Brooklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 46 Allen Rochester
Fantas Two 211 E 14 N Y
Faye Elsie & Miller & Weston Orpheum Spokane
Fays 2 Coley's & Fay Orpheum Denver
Felsman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Feiber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

FARREL-TAYLOR TRIO

Funniest Blackface Act in Vaudeville.
FEB. 14, GRAND, PITTSBURG.

Ferguson Frank 489 E 43 Chicago
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Ferrier Dave Americans B R
Fiddler & Shelton Orpheum Seattle Wash
Field Bros Orpheum St Paul
Fielding & Carlos Pantages Portland Ore
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Keith's Columbus O
Fisk Gertrude Frolicsome Lambs B R
Fitzgerald & Quinn Bowery Burlesquers B R

"THE FAVORITE LAD."

EARL FLYNN

And his American Beauty,
MISS NETTIE McLAUGHLIN.
A big hit. Novelty "Eight Elaborate Changes."
Feb. 7, MAIN ST., PEORIA, ILL.
Going Great.

Fitzsimmons & Cameron 5609 So Green Chicago
Flatico Alfred Jay Powell & Coban Co Indef
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Floredo Nellie Big Review B R
Fogerty Frank Orpheum New Orleans
Ford & Co 300 Fenton Flint Mich
Ford & Wesley 120 E 122 N Y C
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Fords Famous Orpheum Williamsport Pa
Foster Ellnor Grand Raleigh N C
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Axalea Empire B R
Fountaine Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fowler Birdie Blaney's Baltimore
Fox & Ward Miles Minneapolis
Fox & Lawrence O H Ludington Mich
Fox & Summers 517 10 Saginaw Mich

M. STRASSMAN

Attorney, 853 Broadway, New York.
Theatrical Claims. Advice Free.

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Francis Willard Majestic Toronto Can
Franciscos Two Byrnes' 8 Bells Co Indef
Fredericks Musical 189 N Clinton Rochester
French Henri Gerard Htl N Y C
Freeman Bros Rents-Santley B R
Frevoli Family Rock Island Ill
Frey Twins Co Hippodrome Cleveland
Frobel & Ruge 314 W 23 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Fulton Pathe W Tampa Fla
Furman Radie 1 Tottenham Court Rd London Eng
Futurity Winner Keith's Phila

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Gallee Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Bennett's Montreal Can
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4646 Kenmore Av Chicago
Gardner Oscar 776 8 Av N Y
Gardiners Three 1958 No 8 Phila

GALETTI'S BABOONS
FEB. 14, ORPHEUM, ATLANTA.

Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Gay Sisters Three Bijou Piqua O
Geiger & Walters Grand Syracuse
Geyer Bert Richmond Ind
Gibson Sydney Orpheum Sioux City Ia
Gilmore Le Moyne & Perry 112 Fifth Av Chicago
Gilmore Mildred Wash Soc Girls B R
Glissando Phil & Millie 2001 Madison Ave N Y
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Glover Edna May 223 W 44 N Y
Godfrey & Henderson Orpheum Reading Pa
Goforth & Doyle 1929 Bway Brooklyn N Y
Goldie Jack Cracker Jacks B R
Goldsmith & Hoppe Columbia Milwaukee
Goldman Abe Century Girls B R
Goodman H 760 E 165 N Y
Goodman Joe 1406 N Randolph Phila
Goolmans Musical Star Chicago
Gordon & Pickens Chase's Washington
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Lyric Denville Ill
Gordon & Brennan Sam Devere's Show B R
Gottlob Amy Co Electric Joplin Mo
Gould Stamford S Grand Evansville Ind
Gould Billy Orpheum Spokane
Gould & Rice 326 Smith Providence R I
Gould Masie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Grannon Ila Alhambra New York
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Brooklyn
Grant & Catlin Pat White's B R
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Grand Pittsburg
Granber & Kew Lyric Sedalia Mo
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Greet Lester Temple Rochester
Griffiner Charlie A Bunch of Kids Co
Griffith Marvelous Keith's Boston
Grimm & Satchell 255 Ridgewood Av Brooklyn
Grossman Al 532 North Rochester N Y
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Haley & Haley O H Pueblo Col
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Halvers P Barry Bay 9 Bath Beach L I

LON HASCALL
Jack Singer's "Behman Show,"
FEB. 14, CORINTHIAN, ROCHESTER.

Hamilton Jack 8 Plateau Montreal
Hamilton & Buckley Orpheum Cambridge O
Hamilton Estella B Bijou Dubuque Ia
Hammond C Norman Temple Ft Wayne Ind
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie Bunch of Kids Co
Haney & Long Orpheum Mansfield O
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hemlin Av Chicago
Hansone Scenic Cambridge Mass
Hanvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Maurice Orpheum Portsmouth O
Hart Jos C Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R
Harvey-Devora Trio Poli's Springfield Mass
Harveys The 302 9 Moundsville W Va
Harvey Elsie Grand Portland Ore
Hascell Lon Behman Show B R
Haskell Loney 47 Lexington Av N Y
Hassan Ben Ali Arabs Keith's Phila
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila

Harvey-DeVora Trio
FEB. 14, SHEA'S, BUFFALO.

Hawthorne Hilda Lyric Dayton O
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Tivoli London Eng
Hayward & Hayward Shubert's Utica
Haywood Sisters Victory Wheeling
Hazleton James Wash Soc Girls B R
Hearn & Rutter Music Hall Lewiston Me
Heath Frankie Big Review B R
Heidelberg Four 301 W 40 N Y
Helm Children Keith's Columbus O
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henderson & Thomas 52 Newcomb Boston
Henry Arthur & Leah 423 E 162 N Y
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Frog Man National San Francisco 21
Herbert Lillian Auditorium York Pa
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Herdon Lillian Behman Show B R
Henry Jack 41 Lisle Leicester Sq London

HEIM CHILDREN
FEB. 14, KEITH'S, COLUMBUS.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herz George Imperial B R
Heverly Great 201 Desmond Sayre Pa
Hickman & Wills Grand Portland Ore
Hill Bros Fay Foster B R
Hill & Ackerman Fay Foster Co B R
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Bennett's Hamilton Can
Hoey & Mozar Queen San Diego
Hoey George Keith's Phila
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robies Knickerbockers B R
Hollyday Dick N Y Hippo Indef
Holman Harry Grand Youngstown O
Holman Bros Crystal Milwaukee
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska 300 9 Ave Long Island City
Hotaling Edward 557 So Division Grand Rapids
Hood Sam Majestic Ft Worth Tex
Hoover Lillian Byrnes 8 Bells Co
Hornman Bijou Green Bay Wis
Howard & Co Bernice Airdome Chattanooga
Howard Bros 229 W 38 N Y
Howard & Harris Vaudeville Club London Eng
Howards Dogs Orpheum Minneapolis
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Hoyt & McDonald Orpheum Savannah Ga
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Orpheum New Orleans
Hughes Mr & Mrs Gene 601 W 135 N Y
Hughes Florence Fay Foster Co B R
Hulbert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Huntress Empress Cincinnati
Hurley Frank J 152 Magnolia Av Elizabeth N J
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Orpheum Canton O
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Musicians Orpheum Harrisburg
Imperial Sextette Irwin's Big Show B R
Ingram Beatrice Hippodrome Cleveland
Ingrams Two 819½ Story Boone Ia
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred National San Francisco
Jackson Harry & Kate Empress Cincinnati
Jackson Robert M Jersey Lillies B R
Jacobs & Sardel Novelty Vallejo Cal
James Alf P Jersey Lillies B R
Jansen Chas Bowery B R
Jarrell Co 2115 Cleveland Av Chicago
Jeannette Baby 480 Brooklyn
Jefferies Tom 46 Wyckoff Brooklyn
Jenniera The 1306 D Washington
Jerge Aleene & Hamilton 392 Mass Av Buffalo
Jess John W Lid Lifters B R
Jewell & Barlowe 3663 Arlington Av St Louis
Jopey Lydi Oh You Woman B R
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sahle Orpheum Budapest Indef
Johnson Clarence Forrester's London Eng
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Orpheum Bklyn
Jolly Wild & Co Bronx N Y
Jones Grants & Jones 2956 Dearborn Chicago
Jones Maude 471 Lennox Av N Y
Jones & Deely Chase's Washington
Jones Johnnie 502 6 Av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Jordons Four Victoria Baltimore
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

K

Karrell 112 5 Av Chicago
Kartello Bros Muskegon Mich
Kaufman & Sawtelle Moulin Rouge B R
Kaufman & Kenilworth 236 E 35 Chicago
Keeley Bros Mellini Hanover Germany
Keeley & Parks 153 W 100 N Y
Kelcey Sisters Unique Minneapolis
Kelley Mike J Frolicsome Lambs B R
Keith Eugene Poli's Wilkes-Barre
Keife Zena Majestic Little Rock
Kendall Chas & Maidie 123 Alfred Detroit
Kenna Charles, Orpheum San Francisco
Kenton Dorothy Monte Carlo France Indef
Kelso & Leighton 1549 8 Av Troy N Y
Kelly Walter C Orpheum San Francisco 21
Kelly & Kent 139 W 47 N Y
Keeley Lillian Fashion Plates B R
Kelley & Wentworth Majestic Seattle Wash

MIGNONETTE KOKIN
FEB. 14, ORPHEUM, ATLANTA.

Keller Jessie Columbia Girls Co B R
Kiltles Band Alexandria Egypt
Kennedy & Lee Orpheum Lima O
Kennedy Will J Behman Show B R
Kennedy Matt Sam Devere's Show B R
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Margaret Behman Show B R
King Violet Orpheum Spokane
King Bros 211 4 Av Schenectady
Kingsburys The 1553 Bway N Y
Kiralfo Bros 1710 3 Av Evansville Ind
Kitamura Troupe Keith's Columbus
Klein Ott Bros & Nicholson Rose Sydell B R
Knapp Ed Colonial Warsaw Ind
Knight Bros & Sawtelle 4450 Sheridan Rd Chicago
Kollins Stuart 3301 B'way N Y
Klein George Hastings B R
Koler Harry I Queen of Jardin de Paris B R
Kramer Bruno Trio 104 E 14 N Y
Kraton John Forrester's London Eng
Kratons The 418 Strand London Eng
Krunsch Felix Miner's Americans B R
Kurtis Busse & Dogs Third Ave N Y
Kuryllo Edward J Poste Retante Warsaw Russia

L

Lafayette Two Dreamland Marion O
Laird Major Irwin's Big Show B R
Lake & Stevesen Bon Tons B R
Lake John J Dainty Duchess Co B R
Langdon Lucille Orpheum E St Louis Ill
Lanigon Joe 102 So 51 Phila
Lancaster Mr and Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell 271 Atlantic Bridgeport
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almorca Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Big Review B R
Lansford Jeanne Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
La Anto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Blanche & Baby La Blanche 731 3 Baltimore
La Clair & West Victoria N Y
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Mase Trio Garrick Wilmington
La Mase John & Co 545 Kosciusko Brooklyn
La Mont Janet Wash Soc Girls B R

Ollie La Monde
UNITED TIME.

La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 34 Division Troy N Y
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Albany
La Petite Revue Bennett's Hamilton Can
La Raub & Scottie 162 Griffith Johnstown Pa
La Rose Bros 107 E 31 N Y
La Tell Bros Robinson Cincinnati
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Zar & La Zar Majestic Dallas Tex
Larellas Ploerts Hippo N Y Indef
Larose & Lagusta 789 2d Av N Y
Larrivee & Lee Gem Berlin N H
Larsen Riva Troupe Empire Calgary Can
Laveen & Cross Orpheum San Francisco
Lamb's Manikins 1209 Wilson Av Chicago
Lavarda Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison av Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
La Van Harry Big Review B R
La Vere Ethel Fashion Plates B R
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sister Tiger Lilies B R
Lee Frank Cracker Jacks B R
Leo Jolly 217 Pitney Av Atlantic City
Lee J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Chas F Grand Denora Pa
Leonard Eddie Orpheum St Paul
Leonard & Phillips Orpheum Reading Pa
Leonard & Drake 1099 Park Pl Brooklyn
Leoni Ruby Cracker Jacks B R
Leons Two Lyric New Orleans
Les Jundts S & C San Diego Cal
Leslie Geo W Lyric Great Falls Mont
Leslie Bert Orpheum San Francisco
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester & Kellett Columbia St Louis
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse

BERT LESLIE
KING OF SLANG.
FEB. 13, ORPHEUM, SAN FRANCISCO.

Lewis & Harr 141 W 16 N Y
Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 677 Wash Brookline Mass
Lewis Harry Imperial B R
Lewis & Green Pat White's B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte 123 Live Oak San Antonio
Liston Tom 1963 So Penn Denver
Lissner Harry Hastings B R
Livingston & Co Murray Star & Garter B R
Lincoln Military Four 47th E 24 Paterson N J
Lindon Edne Earlie Majestic Milwaukee
Lloyd Alice Orpheum Salt Lake
Lloyd & Castano 104 W 61 N Y
Locken & Frank J J Jeffries Co Indef
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R

LONG and COTTON
"The Banker and the Thief."
By Ullie Akerstrom.
FEB. 9, MISSION, SALT LAKE.

London's Four 201 N 8 Reading Pa
Loraine Oscar Keith's Cleveland
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Seattle
Luce & Luce 926 N Broad Phila

LUTZ BROS.
Direction PAT CASEY

Luckie & Yoast Grand Boston
Luttinger-Lucas 536 Valeizla San Francisco
Lynch Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mackey James F Jersey Lillies B R
Mackey Frank Columbia B R
Mack & Dugal Co Majestic Columbus Ga
Macks Two Lady Buccaneers B R
Macy Maud Hall 2518 E 26 Sheepshead Bay N Y
Maddox Richard C Candy Kids Co
Mab & Weis 231 S 52 Phila
Maher Patsy Pat White's B R
Malsee Alice Irwin's Big Show B R
Makarenko D O H Pittsburg
Malcolm Emma & Peter Melrose Minn Indef
Malvern Troupe Majestic Denver
Mangean Troupe 120 E 127 N Y
Manhassett Comedy Four 259 W 22 N Y
Mankichi Troupe Frolicsome Lambs B R
Mankin Orpheum Sioux City
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Brooklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Marlo Trio Casino Bklyn
Manneo Edward Irwin's Big Show B R
Mantilla Rosita Htl Normandie N Y
Manvro Vogels Minstrels
Marathon Trio Lyceum Meadville Pa
Marcell & Lenett Family Davenport Ia
Marke Dorothy So Fallsburg N Y
Marke Dorothy Normandie Htl N Y C
Mardo & Hunter Cosy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marimba Band 324 W 14 N Y C
Marine Comedy Trio 187 Hopkin Brooklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marlo Myers & Murrl 27 Gaylord Dorchester Mass
Marlo Trio 62 E 8 N Y
Marion Dave Dreamland B R
Marnello Marnints Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewin Duo Lyceum London Eng Indef
Martella & April Bros 911 Eldridge W Collingswood N J
Martell A Brigadiers B R
Martell Masie 2083 Sutter San Francisco
Martell W Brigadiers B R
Martha Mlle Princess Wichita Kan
Martin Dave & Percy Pantages Tacoma
Martin Wm Fashion Plates B R
Martinette & Sylvester Columbia Cincinnati
Mason Mr & Mrs Sidney 236 W 39 N Y
Matthews & Ashley 308 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mathiens The Orpheum Dover N H
Mayer Bros Avenue Girls B R
Mayne Elizabeth H Lid Lifters B R
Mays Four Musical Hippodrome Lexington Ky
Maxims Model No 1 Majestic Little Rock
Maxims Models No 2 Temple Ft Wayne Ind
McDowell John & Alice 627 6 Detroit
McCune & Grant 636 Benton Pittsburg
McInerney James Columbia B R
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & Harris 521 Palmer Toledo
McClain Clyde 3321 Madison Av Pittsburg
McConnell & Simpson Grand Indianapolis
McConnell Sisters Orpheum Salt Lake
McDonald Michael Oh You Woman B R
McGee Joe B Al Fields' Minstrels
McMahon & Chapelle Plaza N Y C
McNeal Lorine Colonial Warsaw Ind
McRae Tom Empire B R
McWaters & Tyson 471 60 Brooklyn
Meier & Mora Grand Superior Wis
Melody Lane Girls Orpheum Ogden Utah
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Meredith Sisters 146 W 65 N Y
Merrick Thos Imperial B R
Merrihew & Raney Palace Ft William Can
Merrill & Otto Orpheum Atlanta Ga
Merrimen Sisters Marathon Girls B R
Merritt Hal Columbia St Louis
Methven Sisters 12 Culton Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Millani & Du Bois Palace Htl Chicago Indef
Miller & Tempest Pat White's B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R

Millman Trio Dominion Winnipeg Can
Mills Joe B Lady Buccaneers B R
Milnara The 214 S Wash Kokomo Ind
Minar Mlle Colonial N Y
Minstrel Four Morning Noon & Night B R

MLLE. MINAR

FEB. 14, GREENPOINT, BROOKLYN.

Mints & Palmer 1306 N 7th Phila
Minkel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montagne Harry Fashion Plates B R
Montgomery Marshall 1858 E 14 Brooklyn N Y
Montgomery Frank & Co Hippodrome Utica N Y
Moran & Wiser Palast Leipsig Germany
Moran Nellie Atlas Toledo
Moran Pauline Orpheum Seattle Wash
Mooney & Holbein Blackburn Eng
Moore & St Clair Pantages St Joe
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moore Mabel V 15 Charles Lynn Mass
Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B R
Morgan Bros Majestic Jacksonville
Mordaunt Hal & Co Grand Raleigh N C
Morton-Jewell Troupe Victoria N Y
Morton Ed Orpheum Atlanta Ga
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co 13 Orpheum Spokane
Morris Edwin Reeves' Beauty Show B R
Mosarts Fred & Eva Bijou Dubuque Ia
Mulford Arthur D Trent Trenton
Mullen & Corelli Casino Boston
Muller Maud 601 W 151 N Y
Mulvey Ben L 287 Richmond Providence
Murphy & Mack Coinmbia Cincinnati
Murray Elizabeth M Shea's Buffalo
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Straud London
Myers & Mac Bryde 162 6 Av Troy N Y

N

Neary & Milter O H Austin Tex
National Four Jersey Lilies B R
Nazarro Nat & Co 226 Lombard Phila
Neunelle Mlle Del Prado Htl Chicago
New Pianophiends Poll's Scranton
Nichols Nelson & Nichols Majestic Galveston Tex
Niblo Victor Schumann Berlin Ger
Neff & Starr Keith's Providence

SOME HIT IN BOSTON.
JOHN CARRIE
NEFF and STARR
Feb. 7—KEITH'S, PHILA.
Feb. 14—KEITH'S, PROVIDENCE.
Feb. 21—HATHAWAY'S, LOWELL.

Nelson J W Miss New York Jr B R
Nelson Chester Americana B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edw L Oh You Woman B R
Nennelle Mlle Lyric Winston-Salem N C
Nevaros Three 335 W 38 N Y
Nevins & Erwood Grand Evansville
Newell & Niblo Bijou Duluth Minn
Nicholas James Big Review B R

NIXON
THE MAGICAL SENSATION.
Permanent address, BEVERLY ARMS,
8181 Baverly Road, Brooklyn, N. Y.

Nobel & Brooks Vanity Fair B R
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Norrises The Portland Portland Me
Noss Bertha 172 W 77 N Y
Norton C Porter 6842 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 596 Prospect Av Bronx N Y

O

O'Brien J Miss New York Jr B R
Odell & Kinley 257 W 69 N Y

Mr. and Mrs. W. W. O'BRIEN
20th Century Comedy Couple.
SULLIVAN & CONSIDINE CIRCUIT.

Odell & Gilmore 1145 Monroe Chicago
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Day Billy Behman Show B R
O'Neill Ray B 826 22 Av Milwaukee
O'Neill Trio Bijou Tyrone Pa
O'Neil Tommy Pat White's B R
O'Neil Jas Empire B R
O'Neill Harry Empire B R
O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbasany Irma Orpheum Eau Claire Wis
Orden Kitty Irwin's Big Show B R
Orletta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Trent Trenton
Oswald Wm Miss New York Jr B R
Overing Trio & Co Proctor's Newark
Owen Dorothy Mae 3047 80 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantser Willy Orpheum Los Angeles Cal
Pantser Jewell J Orpheum Oakland Cal
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parshley 24 E 41 N Y
Parvis Jr Geo W Read'a Norristown Tenn
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Danaville N Y
Paulinetti & Piquo 4324 Waln Frankford Pa
Pearl Katherine Wine Woman & Song B R
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y
Pederson Bros 635 Greenbush Milwaukee
Personi & Halliday Washington Spokane Wash
Pesinon Gilbert Cracker Jacks B R
Paulinetti & Piquo 4324 Walnut Phila
Pesinon Goldie & Lee Cracker Jacks B R
Pelota The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Laue Seattle
Peres Six Hippo N Y Indaf
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardeu De Paris B R
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"
THE SCIENTIFIC SENSATION
Playing Pantages' Circuit.
Feb. 6, SPOKANE. Feb. 13, SEATTLE.

Pierce & Maizee Irwin's Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages San Francisco
Piroscoffs Family Cracker Jacks B R
Pisano Yen Old South Boston
Pisano Fred A 86 West Gloversville N Y
Plunkett & Ritter 19 Billerica Boston
Pollard Gene Columbia Girls B R
Potter & Harris 1715 Leland Av Chicago
Potts Bros & Co Proctor's Newark N J
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Elephants 745 Forrest av Broux N Y
Powers John & Jessie Star & Garter B R
Powers Mae Reeves' Beauty Show B R
Prices Jolly 1629 Arch Phila
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Brooklyn
Pryor Kate Jersey Lillies B R
Pucks Two The 166 E 80 N Y C
Purvis Jimmy New Century Girls B R

Q

Quigg & Nickerson Frolicsome Lambs B R

"QUEEN MAB"
And C. H. WEIS' MIDGET ACT.
Unitad Time.

Quinn Mattie 536 Rush Chicago

R

Ralande & Ralande Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Rastus & Banks Empire Euston London Eng
Rauf Claude Majestic Birmingham Ala
Ratelles The 637 Petonmeux Montreal
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS
"BOB FITZSIMMONS IN EVENING DRESS."
Direction, PAT CASEY.

Raymond Ruby & Co Poll's Wilkes-Barre
Ransley Mabel Orpheum Sioux City Ia
Raymond Clara Imperial B R
Raymond Alice Empire Hackney London Eng
Rawson Guy Bon Tons B R
Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester Hathaway's New Bedford Mass
Redway Tom 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed & Earl Iris Coliseum Phoenix Arizona
Reid Pearl Columbia B R
Reilly Lillian Irwin's Big Show B R
Reed Bros Orpheum San Francisco 21
Reed Chas E Tiger Lilies B R
Reeves Billy Follies of 1909
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Star Muncie Ind
Reid Jack Clark's Runaway Girls B R
Reinfields Minstrels Payret Havana Cuba Indef
Regal Trio 116 W Wash Pl N Y
Remington Mayme Htl Gerard N Y
Renalle The 2064 Sutter San Francisco
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rianos Four Freeport L I

4-RIANOS-4
FEB. 7, GREENPOINT, BROOKLYN.

Rice & Cady Star & Garter B R
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 48 N Y
Richard Bros 917 Bway N Y
Richards & Co William O H Pittsburg 14 Shea's Buffalo
Richards Sadie Moulin Rouge B R
Richardsons Three Majestic Dallas Tex
Riggs Charlie Bon Tons B R
Ring & Williams 1586 B'way N Y C
Ring & Bell Metropolitan Minstrels Indef
Ringling Adolph Bennett's Ottawa Can
Ritchie Gertie 213 Grey Buffalo
Ritter & Foster Crown Peckham London Eng

BILLIE RITCHIE
"THAT DIFFERENT DRUNK."

Rhoades & Engel 223a Chauncey Bklyn N Y
Rio Al C Orpheum San Francisco
Ripon Alf 545 E 87 N Y
Robbins Billy C Reeves' Beauty Show B R
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin's Big Show B R
Robinsons The 901 Hawthorne Av Minneapolis
Robisch & Childress 950 No Clark Chicago
Rocamora Suzanne Htl Bayard N Y
Rock & Roi 1010 Indiana Av Chicago
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Brooklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Manchester Eng
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum St Paul
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutheford Jim & Co 214 No Second Saginaw Mich
Rutledge & Pickering Crystal Milwaukee

THOS J.
RYAN-RICHFIELD CO.
FEB. 14, PROCTOR'S, ALBANY.

Ryan Richfield Co Proctor's Albany
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Salmo Juno Empire Stockport Eng
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere Garrick Flint Mich
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Lawrence Baltimore
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shannon Lavinia Orpheum New Orleans
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R
Shepard & Co James C Orpheum Yonkers N Y

WALTER LIZZIE
SCHRODE and MULVEY
FEB. 14, JACKSON, MICH.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Temple Ft Wayne
Shrode & Mulvey Bijou Jackson Mich
Shubert Musical Fonr Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms Willard & Co Alhambra N Y C
Sister & Finch 10 N 3 Vincennes Ind
Smith & Brown 1324 St. John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snow Ray Majestic Butte
Snowden Marie Orpheum Chillicothe O
Snyder & Buckley American Boston
Somers & Storke Elks Club Duluth Minn
Sonerat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Maryland Baltimore
Sprague & McNeece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass
St. Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
St Ongea Fred & Co 418 Strand W C London Eng
Stadium Trio Great 211 E 14 N Y
Stafford & Stone 624 W 139 N Y
Stagpooles The Fonr Garrick Flint Mich
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie 685 Sixth So Boston Mass
Steger Bessie 1534 B'way N Y C
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stickney's Dogs Washington Spokane
Stockwell Miller & Stockwell Lyceum Meadville Pa
Stubblefield Trio 5808 Maple Av St Louis
Stutsman & May 619 Wash Williamsport Pa
Suginoto Japanese Tronpe Palace Hazelton Pa
Summers Allen 1956 Division Chicago
Sunbeams Three Avenue Girls B R
Surazal & Razali Majestic Little Rock
Susanne Princess Family Fargo
Swain & Ostman Vans Minstrels
Swan & Bambard Golden Crooks B R
Swat Mulligan Haymarket Chicago
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Syts & Syts 140 So Front Phila

T

Tangley Pearl 67 So Clark Chicago
Taylor Carey E Casino Louisville Indef
Taylor Mae Yorkville N Y C
Taylor Fred Brigadiers B R
Temple & O'Brien 16 W Duluth Minn

EVA TAYLOR
AND HER COMPANY.
FEB. 20, ORPHEUM, MINNEAPOLIS.

Tempest Sunshine Trio Majestic Milwaukee
Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R

TAMBO AND TAMBO
Double Tambourine Spinners.
THIS WEEK (FEB. 7), AMERICAN, BOSTON.

Thurston Nellie Irwin's Big Show B R
Thurston Great Grand St Louis
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tinker G L 776 8 Av N Y

TORCAT
AND FLOR D'ALIZA
PLAYING PANTAGES' CIRCUIT.

Toledo Sydney Sun Springfield O
Torcat & Flor D'Aliza Pantages Sacramento
Tops Topsy & Tops Keith's Phila
Touhey Trabnel A Ellis Nowlin Circus
Truesdell Howard & Co Victoria N Y C
Travers Belle 210 N Franklin Phila
Tremaines Musical Orpheum Temple Fla
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Soul Kiss Co
Tuttle & May Orpheum Rockford Ill
Tweedley John 242 W 43 N Y
Twentieth Century Co Keith's Boston
Tydeman & Dooley 121 Elm Camden N J

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie Orpheum Los Angeles

V

Valdare & Varno Orpheum Honolulu
Valdare Bessie 206 W 95 N Y
Valetta & Lamson 1320 St Claire Ave Cleveland
Van Hoven Bennett's Montreal
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN
Assisted by CHAS T. LEWIS,
"A CASE OF EMERGENCY."
FEB. 7, POLI'S, HARTFORD.

Vass Victor V 25 Hasklns Providence
Veaux & Co Carlyle Majestic N Y
Vedder Lillie Cracker Jacks B R
Verna Babe Colonial Warsaw Ind
Veronica & Hurl Falls Orpheum Memphis Tenn
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipsigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Viviana Two Trent Trenton
Viola & Bro Otto 123 Montauk Bklyn
Voelker Mr & Mrs Frederic Orpheum Los Angeles

W

Wagner Emma Pat White's B R
Wallace Billy Elite Roanoke Va
Ward Billy 190 Myrtle Av Brooklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cocatoos c/o Parker Abilene Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walsh Lynch & Co Orpheum Des Moines
Ward Marty S Tiger Lillies B R
Warde & Mack O H Du Boise Pa
Warren Bob 1308 So Carlisle Phila
Washer Bros Pekin Chicago
Watermelon Trust Sam Devere's Show B R
Waters Tom Orpheum Evansville
Watkins William Big Review Co B R

WALSH, LYNCH and CO.
Presenting "HUCKIN'S RUN."
FEB. 14, MAJESTIC, DES MOINES.
Direction, PAT CASEY.

Watson Sammy 333 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson Fanny Irwin's Big Show B R
Watson Billy W Girls from Happyland B R
Wayne Ethel M Manzanillo Cuba
Weaver Frank & Co 1706 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Harry L Bennett's Hamilton Can

REAL HITS. THE BEST PROOF—EVERYBODY'S USING THEM

THE GRANDEST AND MOST SUCCESSFUL BALLAD OF ITS KIND IN THE COUNTRY TO-DAY

"TO THE END OF THE WORLD WITH YOU"

By those Hit Writers, DAVE REED, GEORGE GRAFF, JR., and ERNEST R. BALL

IF WE WERE TO MENTION THE ARTISTS THAT ARE SINGING THIS SONG, WE'D HAVE TO BUY THE PAPER

A WONDERFUL NUMBER FOR ANY VOICE
(RANGE ONE OCTAVO AND TWO NOTES). ORCHESTRATIONS IN ALL KEYS.

A Wonderful Number for any Instrumental Solo
(PUBLISHED FOR BAND OR ORCHESTRA.)

A WONDERFUL NUMBER FOR QUARTETTES
(PUBLISHED FOR MALE, FEMALE AND MIXED VOICES.)

A Wonderful Number for Illustrated Song Singers
(BEAUTIFUL SLIDES BY WHEELER, TO BE HAD OF HIM DIRECT.)

ARMSTRONG AND CLARK

Those Clever Comedians and Singers, writers of "BABY DOLL" and "I LOVE MY WIFE, BUT OH! YOU KID," are a riot in Vaudeville, Singing Their Latest and Greatest Success

"SHAKY EYES"

And they are not stingy with it either; on the contrary, they want you all to get just as much out of it as themselves; so if the above suits your style of work let us know, and it is yours. It can be used as a rough or neat coon song. A great female version just issued.

WONDERFUL SLIDES BY WHEELER, FROM WHOM YOU CAN OBTAIN THEM DIRECT

IMOGENE COMER

The wonderful singer of descriptive songs, returned to vaudeville last week at the Haymarket, Chicago, after an absence of seven years. Press and public declare her voice and style to be better than ever—the fifth and big feature song of her act was Bert Fitzgibbon and Leo Bennett's Great March Novelty Ballad

"DADDY WAS A GRAND OLD MAN"

And the the audience at every performance made her repeat the chorus at least four times, which in itself is the best proof of what kind of a hit the song is.

THE LYRIC SPEAKS FOR ITSELF

Slides in preparation by WHEELER

FIRST VERSE.

The songs they're writing nowadays put my brain in a whirl,
It's mother this and sister that, it's all about a girl.
They never write of dear old dad, they never praise his name,
But the hero of the family is the old man just the same.
I love my Ma, I love to make her glad,
But where would I be if it weren't for Dad?

CHORUS.

My old daddy was a grand old man,
Loved his country like a Yankee can;
Followed in the footsteps of Lincoln, Grant and Lee,
Marched behind old Sherman from Atlanta to the sea.
When his country called for volunteers,
He enlisted, fought for four long years,
Fought for the North in the land of cotton,
A hero gone, but not forgotten,
Daddy was a grand old man.

SECOND VERSE.

Now, even in the olden days the songs were all of Ma,
'Twas dear old girl, and my gal Sal, no word of praise for Pa.
The only songs they wrote of him were mostly in this strain:
It was "Ev'rybody works but dad," or "The old man's drunk again."
But this wide world would never be so wide
If they had left that rib in Adam's side.

THE MELODY IS IN KEEPING, AND YOU CAN'T GET AWAY FROM IT

WHEREVER YOU GO *You Will Surely Hear It, Either in Vocal or Instrumental Form*

"TEMPTATION RAG"

The greatest hit of its kind published in years—the proof of the pudding is in the eating, so go after it. THE SONG anybody can sing. THE TWO-STEP. GREAT for BUCK DANCE. GREAT for DUMB ACTS. GREAT for XYLOPHONE SOLO.

When Writing Let Us Know Which You Want, the Vocal or Instrumental Orchestrations

TWO REAL NOVELTY SUCCESSES

"TIE YOUR LITTLE BULL OUTSIDE"

COMIC SONG LOADS OF VERSES GREAT SLIDES

AND

"I'll Trust My {WIFEY / HUSBAND} Anywhere But I Like To Stick Around"

CHARACTER SONG FOR MALE OR FEMALE

IT IS NOT OFTEN THAT A WRITER STRIKES TWO BIG THINGS AT THE SAME TIME, BUT THIS IS ONE OF THE EXCEPTIONS

JAMES BROCKMAN, *WHO IS RESPONSIBLE FOR MANY SUCCESSES, HAS ACCOMPLISHED THE UNUSUAL. THEY CAN BOTH BE SUNG IN THE SAME ACT WITHOUT ONE INTERFERING WITH THE OTHER*

The above will be sent FREE—All we ask of those we do not know is an up-to-date programme. NO CARDS or AMATEUR PROGRAMME will be accepted.

M. WITMARK & SONS, WITMARK BUILDING 144-146 W. 37th Street, New York

OR, IF YOU ARE OUT WEST, SAVE TIME BY CALLING AT OR WRITING TO OUR CHICAGO OFFICES, SCHILLER BUILDING, RANDOLPH STREET, CHICAGO, TED. S. BARRON, Manager.

BEST PLACES TO STOP AT

SOMETHING NEW IN SONG HITS

"If I thought you wouldn't tell," "You could be my Gal Molly," but "You would have to put on your old gray bonnet" and meet me every night at the

SARATOGA
CHICAGO

where they **entertain** you while you eat with the best of vaudeville. Don't forget to reserve **your** table and the phone number is CENTRAL 4450.

Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co Littner's Chicago
Wells R C 10 Warren Tottenham Ct Road **London**
Wells Maxium Grand Pocatello Idaho
Wells Lew Orpheum Memphis
Werden W L Majestic La Crosse Wis
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Wharton Nat Yorkville N Y
Whitman **Bros** Garick Stockton Cal
Whitman **Frank** 21 Majestic Butte
White Cora **Empire** B R
White James **Rose** Hill Folly B R
White Harry **1003** Ashland Av Baltimore **Md**
White & Simmons Grand Indianapolis
Whitehead & Grierson Queen San Diego
Whiteside Ethel Peru Ird
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore O H Olean N Y
Wilder **Marshall P** Atlantic City N J

ERLAU MARIE
WILCOX and GILMORE
WORKING.

Wilson **Geo S & C** Salt Lake City
Willard & **Bond** Orpheum Reading Pa
Williams & De Croteau 1 Ashton Sq Lynn **Mass**
Williams Ed & Florence **94** W 103 N Y
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris **Co Indef**
Williams & Weston Serenaders B R
Williams & Gilbert Brookline Chicago **21**
Williams & Mayer Grand Augusta Ga
Williams & Sterling Commercial Htl **Chicago**
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties **B R**
Williams Helen Frivolities of 1919 B **R**
Williams Gladys Big Review Co B **R**
Willis Tom Bon Tons B R
Wills **May** Orpheum Sioux City **Ia**
Wills **Nat** 301 W 96 N Y C
Wilson **Bros** Bennett's Hamilton Can
Wilson **Frank** 1676 W 23 Los Angeles
Wilson **Jesse** Irwin's Big Show B R
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD
AND
MINDELL KINGSTON
WEEK FEB. 14, HAYMARKET, CHICAGO.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila
Winchester Ed Majestic Butte Mont
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four **709 E 156 N Y C**
Withrow & Glover **223** W 44 N Y C
Wixon & Kelly 80 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Htl **Chicago**
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Wooley & Adams Knickerbockers **B R**
Work & Ower Grand Syracuse
World & Kingston Colnmbia **St Louis**
Worthley Abbott & Minthorne **Majestic Galveston**
Wright & Dietrich K & P Fifth **Av N Y**
Wyckoff Fred Empire Calgary Can

Y

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Zimmer John Julian Chicago
Zimmerman Al Vanity Fair B R
Zinns Musical Comedy Savannah Ga
Zoeller Edward Mardi Gras Beauties **B R**

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Feb. 14 and Feb. 21.

Al Reeves Beauty Show Empire Cleveland 21-23 L O 24-26 Apollo Wheeling
Americans Lafayette Buffalo 21 Avenue Detroit
Avenue Girls Star St Paul 21-23 Empire Des Moines 24-26 Lyceum St Joe
Behman Show Corinthian Rochester 21-23 Mohawk Schenectady 24-26 Empire Albany
Big Review Monumental Baltimore 21 Bijou Phila
Bohemians L O 21 Star Cleveland 28 Academy Pittsburg
Bon Tons Music Hall N Y 21 Westminster Providence
Bowery Burlesquers Gayety Hoboken 21 Music Hall N Y
Brigadiers 14-16 Empire Des Moines 17-19 Lyceum St Joe 21 Century Kansas City
Broadway Gaiety Girls Bijou Phila 21-23 Gayety Scranton 24-26 Luzerne Wilkes-Barre
Century Girls Dewey Minneapolis 21 Star St Paul
Cherry Blossoms Casino Bklyn 21 Empire Bklyn
College Girls 14-16 Gilmore Springfield 17-19 Empire Holyoke 21 Murray Hill N Y
Columbia Burlesquers Murray Hill N Y 21 Casino Phila
Coxy Corner Girls L O 21 Trocadero Phila
Cracker Jacks Westminster Providence 21 Gayety Boston
Dainty Duchess Gayety Phila 21 Waldman's Newark
Dreamlands Standard St Louis 21 Empire Indianapolis
Ducklings 8th Ave N Y 21 Casino Bklyn
Empire Burlesquers Royal Montreal 21 Star Toronto
Fads & Follies Olympic N Y 21 Star Bklyn
Fashion Plates 14-16 Lyceum Troy 17-19 Gayety Albany 21 Royal Montreal
Fay Foster Empire Chicago 21 L O 28 Star Cleveland
Follies of the Day Folly Chicago 21 Star Milwaukee
Follies of New York & Paris Casino Phila 21 Gayety Baltimore
Frolicsome Lambs Empire Indianapolis 21 Buckingham Louisville
Ginger Girls Gayety Baltimore 21 Gayety Washington
Girls from Happyland Gayety Detroit 21 Star & Garter Chicago
Golden Crooks Columbia N Y 21-23 Empire Albany 24-26 Mohawk Schenectady
Hasting Show Standard Cincinnati 21 Gayety Louisville
Irwin's Big Show Gayety Bklyn 21 Metropolis N Y
Irwin's Gibson Girls Star Bklyn 21 Gayety Bklyn
Irwin's Majestics Metropolis 21 Gayety Phila
Imperials Star Toronto 21 Lafayette Buffalo
Jersey Lillies Gayety Milwaukee 21 Alhambra Chicago
Jardin de Paris Century Kansas City 21 Standard St Louis
Jolly Girls Empire Newark 21 L O 28 Bijou Phila
Kentucky Belles Avenue Detroit 21 Empire Chicago
Knickerbockers Euson's Chicago 21 Empire Cleveland
Lid Lifters 14-16 Empire Albany 17-19 Mohawk Schenectady 21 Olympic N Y
Lady Buccaneers Columbia Boston 21-23 Lyceum Troy 24-26 Gayety Albany
Mardi Gras Beauties 14-16 Mohawk Schenectady 17-19 Empire Albany 21 Casino Boston
Masqueradera Garden Buffalo 21 Gayety Toronto
Merry Whirl Gayety Omaha 21 Gayety Minneapolis
Merry Maidens Star Milwaukee 21 Dewey Minneapolis
Miss N Y Jr Lyceum Washington 21 Monumental Baltimore
Morning Noon & Night Empire Bklyn 21 Bowery N Y
Monlin Rouge Bowery N Y 21 Empire Newark
Pat White's Gaiety Girls Academy Pittsburg 21 Lyceum Washington
Parisian Widows Gayety Louisville 21 Gayety St Louis
Queen of the Jardin de Paris Gayety Washington 21-23 Apollo Wheeling 24-26 L O
Rentz-Santley Empire Toledo 21 Gayety Detroit
Rialto Rounders Gayety Minneapolis 21 Gayety Milwaukee
Rice & Barton Gayety Pittsburg 21 Garden Buffalo
Robinson Crusoe Girls Star & Garter Chicago 21 Standard Cincinnati
Rose Hill Gayety Toronto 21 Corinthian Rochester
Rose Sydell Gayety Boston 21-23 Gilmore Springfield 24-26 Empire Holyoke
Runaway Girls 14-16 L O 17-19 Apollo Wheeling 21 Gayety Pittsburg
Sam Devere Trocadero Phila 21-23 Luzerne Wilkes-Barre 24-26 Gayety Scranton
Sam T Jack's Buckingham Louisville 21 People's Cincinnati
Scribner's Oh You Woman Casino Boston 21 Columbia N Y
Serenaders 14-16 Apollo Wheeling 17-19 L O 21 Empire Toledo
Star & Garter Gayety Kansas City 21 Gayety Omaha
Star Show Girls 14-16 Folly Paterson 17-19 Bon Ton Jersey City 21 Howard Boston
Town Talk 14-16 Luzerne Wilkes-Barre 17-19 Gayety Scranton 21-23 Gayety Albany 24-26 Lyceum Troy
Tiger Lillies Star Cleveland 21 Academy Pittsburg
Trocaderos Alhambra Chicago 21 Euson's Chicago
Umpire Show Howard Boston 21 Columbia Boston
Vanity Fair Waldman's Newark 21 Gayety Hoboken
Washington Society Girls 14-16 Gayety Scranton 17-19 Luzerne Wilkes-Barre 21-23 Folly Paterson 24-26 Bon Ton Jersey City
Watson's Burlesquers 14-16 Bon Ton Jersey City 17-19 Folly Paterson 21 8th Ave N Y
Wine Woman & Song People's Cincinnati 21 Folly Chicago
Yankee Doodle Girls 14-16 Gayety Albany 17-19 Lyceum Troy 21-23 Bon Ton Jersey City 24-26 Folly Paterson

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LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal.

Ainsley Josephine
Ardell Lillian
Abel George
Arthur Paul (C)
Ardarth Stella
Alhberge Two
Arnim & Wagner (C)
Alta Beta Trio (C)
Ahearn Chas
Anderson G M
Adams, G W
Asbell Jim
Aipont Joe
Alberg Jack
Austins Tossing
Ardell Franklyn
Allen Chas H
Alexander & Scott
Ahlberg Harry
Ayer Nat
Avery Nellie (C)
Austin & Sweet (C)

Burkhart Charles (C)
Bohees Three
Bob-Tip Co
Boyd & Allen
Bowman Billie (C)
Belle May (C)
Blake Nena
Bowman Billie
Bush Jack
Barton Chas B
Bates & Levy (C)
Bailey Fred J
Bison City Quartet (C)
Baum Well
Bohee & Hyers
Brady & Mahoney
Bentley Musical
Bond Wm
Burnella Eula
Blondell Edward
Bolton Viena
Bartoline Angelo
Barrett Robert J
Burkitt Ruth (C)
Barker Adelis
Brinkman Ernest
Burnham Harry (C)
Brown R (C)
Beverly Gladys G
Baehrens Augusta F
Boyiston D
Buckley John J
Bennett F J G
Brinkman Ernest (C)
Burger Edgar (C)
Bates Will
Bryan Vincent
Burton Richard
Braham Michael
Bordley Chas T
Bunn Catherine
Barlowe Frederick
Burger Edgar (C)
Barry Kathleen (C)
Baynard Belle (C)
Barbee O'Rella (C)
Bentley Musical (C)
Baker Nat C (C)
Brantford Tom (C)
Brandon Fred (C)

Cook & Stevens (C)
Crockford Jessie (S F)
Coughlin Grace M (C)
Caswell & Arnold
Cronin Catherine (C)
Clyde & Co Ollo
Carleton Arthur C
Claire Helen
Coleman Will J
Christie Geo D (C)
Cantino & Lawrence
Casch Sisters
Casino Joe and Sadie
Casey Frank
Callahan Joseph (C)
Cressy Elsie (C)
Curtis Violet (C)
Campbell Clarke Sisters
Christie Will
Connally Jack
Crawford Winnie D
Carle Irving
Clayton Edwin
Cooper & Robinson
Cooper Harry
Cole Bob
Camille Comedy Trio
Carney Dan (C)
Cunningham Gene Miss (C)
Carroll Thos (C)
Carter Capt Nick (C)
Coburn Henry B (P)
Conroy Frank (P)
Chip & Marble
Creighton Mary
Cardownie Sisters
Cates Musical
Cate B J
Callan Lillian D
Clifford J W
Carter Nick (C)
Carney Dan (C)
Case Paul T (C)
Cohen Morris (C)
Cunningham Frau (C)

Duvall Brothers (C)
DeLand Helen (C)
De Vine & Williams (C)
De Mar Grace (C)
Defres Gordon (S F)
Dale Mark G (C)
De Baum John F
Decre Louie
Dugan Tiffany Co
De Maine Augrest (C)
De Vine James
Du Vries Sam
De Wint Violet
Dynes & Dynes
De Coe
Dolan J F
Dynes Wm
Dynes Chink
Derenda & Green
Dupree Jeanette (C)
Doyle Bart
Dillae Max
Dill & Ward
Dooley Wm
Deming Joe
Densmore Grace
Deaton Chas
Daly & O'Brien (C)
Duranton Monsieur G
Dunbar Lawrence
Dean Cliff

Dean Leota
Downey & Willard
Deaton Chas W
De Noyer Eddie
De Voe Pasquelina (C)
Doederlin Ferdinand (C)
Dupreye & De Voe (C)
De Frankie Sylvia (C)
Dunsworth & Valder (C)
De Milt Gertie (P)

Eldridge Robert
Emmy Madame (C)
Emworth Marie
Edwards C Ernest
Elliott Mrs W J (C)
Emerys The (C)
Edwards Ernest (C)
Evans Eddie & Jessie
Everett Milton H
Elsworth Estelle (C)
Ely D E
Eldinge Julian
Esmeralda Edna
Elliott Fred H (C)

Fitzgerald Dick
Florede Nellie
Fay Miss Alvin
Franklyn Wilson
Faust Bros (C)
Fletcher Wm
Fleming Ed (C)
Fiddler Mattie (C)
Fenell Luis
Francis Adeline
Foster Elinore (C)
Farley Pressc't Trio (C)
Farley & Halcot (C)
Ferris Teresa (C)
Finley Willie (S F)
Francis Wilhelma
Friend & Downing
Flynn Earl (C)
Frey Harvey
Frey Harry
Fink Billy (C)
First Barney (C)
Fuller Bert (C)
Franks J & Co (C)

Grif (S F)
Gardner Willie (C)
Gardner Reece M (C)
Goodman Harry
Genova Florence
Gordon Harry (C)
Gordon & Tirrell (C)
Gibbon Josephine
Gleesons & Houlihan
Goodmann Henrietta
Genard Frances
Grant Virginia
Gleason Harry
Gleason Barry
Guise Johnny
Grim Harry
Gordon Odell
Grossman Al (C)
Golden Joseph (C)

Howle W
Herman J H (C)
Hawaiian Sextette (C)
Harrington Miss (C)
Huntings Four
Hoppe Guy
Hale Willie
Hadley Joe
Helman Samuel
Hall & Coburn (C)
Harrigan & Giles (C)
Hermann Sam
Herman Mexican
Hopkin Sisters
Hosvesig A
Howard May (C)
Howell Marie (C)
Hill Henry
Hyde Frankie
Healy Jeff Laverne (C)
Houston Lillian
Howard Miss
Herrington Alfred
Hawthorne Bessie
Hunter Harrison
Hornog Louis
Hendrix & McMahon
Hilton Edna
Hemella (C)
Hathaway Johnny (C)
Harrigan Frank
Hamill Fred
Howard Bros.
Hoon R C
Haupt H
Hanlon & Walsh (C)
Hefron Tom (C)
Hart Will (C)
Haner B (C)
Harvey Will (C)
Hazard Grace
Herron Bertie
Holliday D
Haviland Butler
Herbert Will F
Herbert Clifford (C)
Hayden Lillian (C)
Herman Lee (C)
Haner B (C)
Hart Will (C)
Hungarian Boys' Band

Ialvans The
Ines Thomas H
Imperial Trio
Iolcene Sisters
Ingram Geo (C)

Jeffery Howard Co (C)
Josephs Katherine
Jacques Nanon
Jolle P
Jones Maud T
Johns Lokie
Jackmons The
Jordan J J
Jordan Oscar (C)
Jordan Harry (C)

King Hettie
Kleine Arthur
Krememan Bros
Kent Louise (C)
Klebs Erick
Keasy John J
Kent Louise
Kalma & La Farlon (C)
Kramer Irving
Koppe Sol
Kellar Jessie (P)
Kollins & Klifton (C)
Kramer George (C)
Kimball U (C)

Lavarde Lillian
Lee Jack
La Toy Jas
Lahen Al (C)
Lavin J Knox
Lamont Jas.
Lamont C
Lorraine & Dudley
La Vallee Eray (C)
Lopez & Lopez (C)
Lambertie Ernest
Lawrence Fred
Lacey Will
Lawlor Chas
Leach John
Leighton Frank (C)
Lamoise Miss Rene (C)
Lake R (C)
Lomson Georgie
Lewis A (P)
La Darroe Three
Louier Florence
Luthold F C
Lyres Three (C)
Lake R (C)
Lamoise Rene (C)

Mack & Elliott (C)
Marseilles (S F)
Mosher Ed
Mayo & Rowe
Mortimer Geo
Mack Tom
Muller Maud
McKee Buck
Mason Ethel
Morris & Morris
Marcel & Morman (C)
Murray Eddie (S F)
Melville Dorothy
Miller Jr Edward
McDonald W E
Mudge E C
Martin Norman E (C)
Morrisey Jack
May Ethel (C)
Marr & Evans
McAvoy Dick & Alice
Mortimer Patrick J
May Fernandez Duo (C)
Manion Raymond G (C)
May Alice M (C)
Mack Marion
McGee Joe (C)
Mullen James E
Martin Norman E
Monahan & Sheehan
Marshall Madelyn
Midgeley Sager (C)
McNally Nat (C)
Meyers George (C)
Melbane Mae (C)
Marr & Evans
Miller Larry
McNaughton Tom
Mansfield Leola
Manning Mabel
Moore Posey
Mason Alice
Mack Ernest (C)
Mazus W A
McGloin Bert
Mangean Jack
Mudge Eva (C)
Manning Marie (C)
Miller Harry (C)
McCarthy & Barth (C)
Miller Arthur H (C)
Meyers H B (C)
Miller Lillian (C)

Newmans The (C)
Nees Mrs T (C)
Nodle Leo (C)
Nowita Lorena (C)

Odell Mrs M M
Onri Archie

Phillippe Bessie
Paulle Harry W (C)
Palm Gaston
Price Jack & Mable
Parry Charlotte
Pani Frank
Potter Harry
Paus Otto
Panser George
Prynne Hyberta
Perreepi Harry St Clair
Preen Viola (C)
Porter A W
Phasma
Pink Wal
Philbrick Jessie
Personi & Holliday (C)
Phasma (C)
Pearson Harry A (C)
Preen Viola (C)
Picaro Lugi Troupe (C)

Rankin Walter A (C)
Rickson Robert (C)
Roberts Leo (C)
Rismor & Co
Rutledge Polva
Riordan & Gallagher
Riggs Ben
Robinson Blossom (C)
Ross Fred (S F)
Rathbnm Geo
Roache Dan (C)

Rigby Florence Hall
Reinach Louis M
Rice & Prevost
Runtons The
Roberts & Downing (S F)
Ramsdale Thelma (C)
Reilly Pat
Reede & Earle (C)
Ring James L
Reynolds Pinkie
Remington Earl
Reisenberger Arthur L
Redding Earl (P)
Reinach Louis M
Robinson Eugene (P)
Ramsby & Wise
Robinson Alice (C)
Robbins Arthur (C)
Riley Eddie (C)
Roach Minnie (S)
Reed John P (C)
Reed & Earle (C)

Stevenson Harry (C)
Sutherland & Curtis (C)
Smith Henderson (C)
Steward Joseph (C)
Smythe Eddie
Showers Nellie
Sullivan John L
Smith Harry
Sake Luther
Shafer Matt
Sudersh W C
Schreck Florence
Sturtevant A V
Stacey Della (C)
Siebert & Strauss
Sandow & Warfield
Steele Sisters (C)
Smiley Joe W
Semour Pete
Stevens Lee
Sutton Bessie
Swain & Ostman
Snow Ray (C)
Sheer Billy (C)
Scott Thomas (C)
Saquin Guy
Story Ralph
Stelliar Madge
Stevenson George
Sheeks Eugene
Statzer Carl
Sullivan Joe J
Sully Jack (C)
Se Mour Peter (C)
Sheen Lou L (C)
Scott Tomas (C)
Sheer Billie (C)
Snow Ray (C)
Severns Margaret (C)

Trix Alma
Tilyou George
Tate Robert
Trainer
Travers Belle
Taylor Ella
Tinkham & Co
Thomas Billy
Tanna
Talt Beatrice
Torcat (P)
Taylor Jack
Tara Troupe (C)

Uoor Ollie
Uttsen Madame

Venetian Street Musicians (S F)
Van George (C)
Valentine L (C)
Van Vormser Clara B (S F)
Vicaya Muriel
Viscaya Mlle
Van Wormser Clara (S F)
Vernell Eddie
Van Arthur (C)
Victorine Myrtle
Van Graaf William (C)

Wren Low (C)
Wilson Grace (C)
Williams, Sim & Walker
Weston & Wood Trio (C)
Wise & Cohn
Wynnewood Beatrice
Warfield Dixie Marie (C)
Woods & Woods Trio (C)
Wisberg Sam (C)
Williams Gus
Winfield George
Warfield Dixie
Ware Walter
Wood Fanny
Waring Nelson
Windeld George (C)
Whallen Mike S
Webber Grace
Wilson Florence (C)
Wallace May (C)
Waldron Lyle (C)
West Al H (C)
Waymouth Alice
Weston Kendal
Ward Lew A (C)
Wood Ollie (C)
Watson & Little
Welch Rube
Walte W
Winston Capt F B
Wood Arthur
Wood Buster
Waite Willie (S F)
Whitman Walter
Whiteside Pearl
Williams Clara
Wilcox & Gilmore
Walton Bert
Williams Madge
Winston Ed
Williams Sammy (C)
Wood Ollie (C)
Washington Edward (C)

Yoder Curwen A
Young James (C)
Yost Angie
Young James
Yuill & Boyd (C)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

JOHN J. O'CONNOR,
Representative.
VARIETY'S Chicago Office,
167 Dearborn Street.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The bill at the Majestic this week is good from start to finish, and strange to say a single musical act walked away ahead of everything, and came near putting the show to a stop for awhile. Signor Travato is the single," and what he can do to a violin is a shame. He played everything from opera to "rag," and with those eyes of his and the funny wiggles of his head he can pull most any hill to pieces. With proper billing and some good press work this Fillipino (as he is programmed) might start something, for he sure can deliver the goods. Nellie Nichols also made a decided hit Monday afternoon with her imitations, etc. Miss Nichols has a certain amount of magnetism that will make people like her, but she doesn't necessarily have to exercise it, for she can deliver. Miss Nichols might change her routine so as to finish with "Sadie Salome." This looks to be her best, and the change might make an improvement. Dazie, presenting "L'Amour d'Artist," came on quite late, but once she got busy soon had her audience. Florence Bradley and Co. in "The Case of Francesco" have a novel offering. The man might help his dialect. He speaks perfect English at present instead of flavoring his talk with a little touch of Italian. This seems to be the only fault. Miss Bradley works hard all through and brought the climax up nicely. Wents Brothers seemed a little nervous but got through well. The boys make a neat appearance. The monogram on the sleeve may be a novelty in the smaller towns. Agnes Mahr, a toe dancer, wore some pretty costumes and worked well, but appeared too early. Joseph Hart's "Bathing Girls" finished big. Johnnie Stanley and Elida Morris have a first-class act, and the audience became interested from the start. Miss Morris has a way of her own of rendering a "coon" song, and along with a dandy voice and a clever partner put over a hit. McConnell and Simpson replaced Williams and Tucker, and started the show going well. Howard and Howard made the expected impression, the messenger boy still leading every juvenile Hebrew comedian ever seen around here. Ball and Marshall opened the show. The Six Abdallahs, billed to close, failed to appear.

AMERICAN (Elmer Rogers, mgr.; agent, William Morris).—After everyone else had come on, offered their little bit and got away with it. Cliff Gordon appeared next to last and walked off with the audience's goat. The "Dutch cut-up" didn't have to do much coaxing either, and although he only recently put in a week at the Music Hall, they treated him better than ever. "Ma Gosse" started nothing in Chicago. The dance and idea are "Apache," and carries the same Frenchy odor, but it's a little more suggestive. The thing finishes the same as Bert Cowdray's dog fight, well known to Chicagoans, but Cowdray always finds a few performers to fall for it. King and Bailey and the "Chocolate Drops" landed a hit. Felix and Caire are as popular as ever. Windsor McCay made a nice impression. Marshall and King, on a little early, showed a dance that has anything in vaudeville beaten for eccentricity. The girls work hard all through and were well applauded. Wilson Franklyn and Co. have a good laughing act in "My Wife Won't Let Me." Zimmer is a lightning fast juggler, and gave the show a good start. The Sandor Trio closed with a ring act. O'CONNOR.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—The Bush Temple certainly gives its patrons their money's worth with a two-hour show for twenty-five cents. Buckner headlined last week with his bicycle act. Buckner's act is not built for a theatre. It is especially big for the Bush, and consequently was a little slow all through. The one big hit of the show was Hugh J. Emmett and Co. Here is a ventriloquist who has pulled away from the old stereotyped "man and dummy" act, and offers class to back up his ventriloquial ability. Emmet has a routine that kept the house in good humor all through. Another clever fellow on the bill is the Great McGarvy, a female impersonator. McGarvy should drop the title "Great" and find a more puzzling name, for everyone knows his sex before he appears, and half the interest is lost. It makes it doubly hard for McGarvy to make good, but he does so and deserves credit. One thing about him, he is at least original. Half the female impersonators nowadays are doing an Eltinge act, but McGarvy has his own idea, and, furthermore, keeps on the inside on the suggestive line at all times. Jacque Greno offered a wire act that gathered considerable applause. His juggling is a feature. The Four Hirschorns are Swiss Tyroleans with good, strong voices and a novel act. They went big. Victor Vass might secure some better material. At that, his monolog landed its share of laughs, but it was due more to Vass's ability than to his routine. Boyle and Davis have a good laughing sketch. The tramp should do blackface, for his dialect and bearing are so characteristic, it's a safe guess to say he has rubbed the cork on before. It wonidn't make any difference in the plot, and might go better. With one exception Boyle and Davis were the laughing hit of the evening. Stevenson and Valentine opened the show and Harry Kirchbaum sang illustrated pictures.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—Hand it to Manager Conderman for ideas. He is passing out a little red post card program now that is handy to handle and easier to read than the old conventional program. And his five acts are generally good ones. Last week George Wilson topped the bill. After all the cork artists have come and gone, you have to give it to George for staying qualities. Wilson seems to be as good as ever, and that audience voted him a corker. The Rinaldos were also at the Julian with their hoops. This act is in a class by itself, and went as big as ever. Pauline Devere offered a well built routine of singing, but was there with the Jeffries and Johnson verse to one of her songs. The show business will receive an awful setback if Johnson ever slips it over on Jeff. Miss Devere is clever enough to eliminate the red fire, and should leave it to those who must use it to pass. She scored easily, not through the Jeff-Joonson fight, but because she can put over a number in the right way. Ferguson and Passmore opened the show with some good dancing. Francis Owen and Minnie Hoffman in "The Green Eyed Monster," have a novel offering, and landed a bunch of good legitimate laughs. Altogether the show is enjoyable from curtain to pictures.

HAYMARKET.—Paul Spadoni tops the bill, and despite his posing a little too much, the juggler made a big hit. Asahi Troupe of Japs offered a novel and interesting act that went great with the west siders. R. J. Hamilton opened with his banjo specialty. Patsy Doyle was a big laughing hit, as well as Bradlee Martin and Co., with three clever people. The Terry Twins landed safely with their burlesque boxing bout; the boys worked hard, and are a puzzle when it comes to identification. The Glaziers have a somewhat different musical act, and put over a natural hit, the man's dancing is a strong feature, and is well presented; the harmony is perfect and sounds great. White and Simmons pulled the comedy end of the bill away up and scored heavily. O'CONNOR.

EMPIRE (I. Herk, mgr.).—Sam Rice is one of the few comedians who can hand 'em what they want when and where they want it. At the Empire this week he is dishing out a combination of ginger and rough-house comedy with a good size order of legitimate laughs thrown in for good measure. And after a careful study of the Empire Sunday audience, one must admit they liked it, for they sat and laughed for two hours and a half at Rice and his company. When the burlesque started with a battle between the principals where bladders were used rather freely for a full half minute, they laughed the loudest. The average burlesque manager hands out the argument, "If you make them laugh you have a good show." At that rate, Rice has a top notcher. The first part is labeled "At the Cafe Boulevard," one of those Parisian affairs where the proprietor generally wears a dinky little mustache and has a squeaky voice, only here Arthur Lanning, who is programed as boss of the cafe, hasn't the squeaky voice, and was evidently hampered by a cold. Rice as the waiter monopolised the laughing market, assisted by Joe Burton, who played one of those Irish characters that couldn't possibly exist in real life. Burton put it over well, however, and lent invaluable assistance to Rice. Patti Carney, the soubret, held up the female department, but her voice assisted her but little. Patti makes a dandy appearance in different costumes. No one in the whole show offered anything near real singing. The Broadway Comedy Four might have helped a lot in the first part, but seemed to want to save their efforts for the olio. Harry Keeler didn't have much opportunity until the second part, where he put over a first-class "straight." Keeler is one of those straight men who command attention by appearance alone, but he did not depend on that only, and worked as hard as the rest. The first part closed with a review, the principals giving imitations. Tyson and Brown gave their version of the "Yama Yama" number, and it took the house with it. In fact, all the imitations pleased, although none could be classed as excellent. The Tanguay imitation by Miss Carney struck nearer home than any. Keeler offered one of Frank Chance, the "Cub" captain. Keeler had a "Giant" monogram on his sleeve and a "Cub" monogram on his chest. He tickled the crowd and they made him sing about all the favorite local ball players until it grew tiresome. The costuming is a feature of the show, and many changes were made. The olio is rather long, and could be switched around to better advantage. Keeler and Burton, who opened the olio, captured all honors for laughter and applause. They should come on lower down if possible. Patti Carney sang a few songs and sent over a clean hit. The Broadway Comedy Four should eliminate half the rough-house business and insert some regular comedy, for they seem to be able to handle it. It took them a little time to win the house, but they finally got them going, and finished well. La Toska twisted herself into several knots and went through the rings. She received applause. Tyson and Brown closed with their dancing specialty, and scored without much trouble. On the whole, the olio is as good as the average show. The burlesque "At Coney Island" fared better than the first part, and were the slapstick and bladder, but it might go better. The numbers have been well staged. But Rice knows what they want, and when it comes to a showdown, he probably can hand them a good, clean, up-to-date performance. At the Empire the "Merry Maidens" are a little naughty, but they get away with an awful lot of laughs.
O'CONNOR.

REX (Toole & Considine, mgrs.; agent, A. E. Meyers).—A first-class show at the Rex for the final half of last week, and business seems to be getting better every show. Herbert Brooks opened with his familiar card manipulating and trunk mystery, and started things arushing. Brooks has a girl who escapes from the trunk in four seconds. For a finisher this is a gem, and Brooks made a decided hit. Becker and Mack made them laugh with their "Dutch act," the song and dance pulling them over safely. Dunn and Francis offered their sketch called "The Holdup," and were a big laughing hit. Miss Francis wore a very becoming gown of red, and for appearance will come pretty close to the top. She works as well as she looks. Flo Adler and her stock company of one are certainly popular in this town, and proved it to the satisfaction of everyone. Greves and Green closed with their comedy musical act, and held the show up right to the finish. O'CONNOR.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—Probably Joe Tinker's salary will not permit a strong show behind him at the Star. At any rate the one presented there last week was a little off edge. The Four Johnson Students opened with club juggling and started things well. Ainsley Scott, one of the old school, came next with a little sketch built around the recitation, "The Face on the Bar-room Floor." Mr. Scott holds his age well, and although his present vehicle isn't quite the proper thing for a man of his ability, he makes it go nevertheless. A little speech about his experience and age made him popular with the audience, and he finished big. Eugene Willard told a few stories that took well, but his "yodle" song at the finish was responsible for all he received. He might try it without the dance some time, and see if it wouldn't go better. Asher B. Samuels sang a few of "Shapiro's" latest with slides and landed a hit. Joe Tinker and Sadie Sherman of course were the big hit. Tinker is as popular here as McGraw was in New York when he won the first pennant, and the west side fans handed the "Cub" player a big reception. The Milliman Trio closed the show. O'CONNOR.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. A.).—The Kedzie management has a good show this week from start to finish. Goldsmith and Hoppe, on next to last, carried off all honors, laughing and otherwise, without a struggle. The Flying Valentines opened the show with what was programmed as a wonderful casting act. There is nothing exactly wonderful in the casting, but the setting is quite unique. The trapese work proved that one of the catchers is wonderfully strong, and no doubt both catchers could do a splendid act with a flyer who could work well with them. Perhaps their exhibition was not the best they could do. Stone and Hayes with some talk, old and new, made a good laughing impression. "Christmas at Higgins" is a rural comedy with special scenery and a pair of corking good character people, especially the woman. The idea is away from the general run and affords several good situations both funny and pathetic, but at the Kedzie it hardly received a fair showing. The light effects were especially poor, but this is not due to any inability on the part of the stagehands, as the facilities for this most important essential are terribly shy at the Kedzie. The finish is well worked up, and the performance was satisfactory from every point of view. It is a distinct novelty. Lolo, The Mystic, closed the show with "mind reading" that puzzled the crowd. Lolo works fast and is very convincing. The business at this house is keeping up to the top mark.
O'CONNOR.

WILSON AVENUE (C. Haggerdorn, mgr.; agent, William Morris).—Blssonnette and Newman, John Baxter, Lavigne and Jaffe, Bergere Sisters, Sheam

JIM ANTOINETTE

TONEY AND NORMAN

ECCENTRIC SINGERS, TALKERS AND LEGMANIA DANCERS

THIS WEEK, FEB. 7, HUDSON, UNION HILL, N. J.

UNITED TIME (Catch Us) Agent, NORMAN JEFFERIES

and Warren. 10-13: Herbert's Dogs, Maidie, John Baxter, Pork Chop Evers, Ralph Cummings and Co., Shean and Warren.

CIRCLE (Balabon Brothers, mgrs.; agent, W. V. M. A.).—7-10: Van's Minstrels, George Van, Primrose Quartet, Swain and Ostman. 11-13: Johnson, Marvel and Mike, Buford, Bennett and Bennett, Swain and Scott, George Burhill.

GARFIELD (Fred Schaeffer, mgr.; agent, Frank Doyle).—Great Albini, Baylan Trio, Vuctor Vass, Jack Dale's "College Kids," Four Firschorns, Bessie Allen.

SCHINDLER'S (L. Schindler, mgr.; agent, S.-C.).—7-10: Herbert Lloyd, Adelaide Lorene and Co., Ziska and Co., Watson and Dwyer, Mae Kessler. 11-14: Herbert Lloyd, Trask and Gladden, Bessie Babb, S. and G. Auer, Nelson Dean and Co.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—Ames and Corbett, Beauchamp and Fontaine, Myrtle Victorine and Zolar Sisters, Charles Sweet. 11-14: Bergere Sisters, Jarvis and Martyn, Lavigne and Jaffie, Martini and Maxmillian.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Six Mascots, Baker Troupe, Hannaher Brothers, Bessie Brownie and Co., Capt. Jack Smith and Co., Tom Brantford.

GRAND (Grand Theatre Co., mgr.; agent, W. V. M. A.).—7-10: Sully and Hussy, Grace Armond, Nip and Tuck, Three Rivards. 11-14: Woods Ralston and Co., Russell and Church, Cora Thomas, Four American Beauties.

LYCEUM (Fred Linick, mgr.; agent, Frank Doyle).—Blossom Robinson and Bell Brinkley Girls, the Wesleys, Billie Link, Mr. and Mrs. Chas. Ellis, Jimmie Green.

COMEDY (J. G. Burch, mgr.; agent, William Morris).—Ben Turpin, Andrews and Randall, Loretta Twins, Grace Reahm, Clayton and Drew, Four Magnanis.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—Carlotta, Harry and Kate Jackson, the Austins, Dorothy Vaughan, Allen and Cornier.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Doyle).—Kelly and Catlin, Madie, "The Diamond Girl," Sam K. Otto, Dode Hallsamm and Weber Sisters, Small, Price and Co.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—7-10: Jarvis and Martyn, Sophie Tucker, Floyd Mack, Ralph Cummings and Co. 11-14: Sophie Tucker, Jack Roche, Lew Cooper and Primrose Sisters, Bissonette and Newman.

PEOPLE'S (John Nash, mgr.; agent, S.-C.).—Huntress, Mme. Bedini and Horses, Braham's Lady Quartet, Jack Harlowe and Co., Eddie Erb.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Sefton and Deagle, the Beaudrys, Musical Walton, Lizette Fuller, Andy and Jennie Adams, Herbert Rankin, the McCarvers, Edith Millard.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—White and Reed, Hasting and Armond, Julia Hanson, Kent and Wilson, Chinee Walker, the Imhoffs.

ELITE (Chas. Michelstetter, mgr.; agent, Frank Q. Doyle).—Dancing Stuarts, Luttringer, Lucas and Co., McGarvey.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Doyle).—Laurent Trio, Grace Coyne, Stark and Ryan.

ASHLAND (A. E. Weidner, mgr.; agent, Frank Q. Doyle).—Laurent Trio, Grace Coyne, Stark and Cooper, Nellie Martini, Burkhart and Berry.

BROOKLINE (Triangle Amusement Co., mgrs.; agent, Frank Q. Doyle).—Bob Lockhardt, Zolas Sisters, Claude Winfrey.

APOLLO (R. Levy, mgr.; agent, Frank Q. Doyle).—Miller Musical Four, Waksher Bros., Hugh J. Emmett and Co., Eddie Kane, Sandberg Sisters.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—Baker and Cornella, Herbert O'Connor and Co., Schwab and Knoll, Blanche Kruger.

BUSCH TEMPLE (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Mable McKinley, Four Graceful Grohs, Elsie Cresy and Co., Jolly Ruth Garnold, La Temples.

COLUMBIA (W. P. Shaver, mgr.; agent, Frank Q. Doyle).—Brooks Comedy Co., Al Wards, Ethel Gilkey, Fenner and Wilson, Charles Gaylor.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Madame Gertrude, Great Windecker Band, Cora Thomas, Edmunds and Healey, Willison and Stonaker.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—Melroy Trio, Seven Kid Kidders, Texico, Raimond and Goode, Tom Powell, St. Laurent, Musical Vors, Madge Clinton and Boys.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Dancing Stuarts, Luttringer, Lucas nolly, Marian Clifford, Temple and O'Brien, Mills and Wilson, Kyroso, Arthur Higgins, Daisy Delance.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Riva Larsen Troupe, O'Connor, Saunders and Elliott, Wilson and Mack, Rifner and Cooke, Terry and Elmer Co.

THIRTY-FIRST STREET (Hugo Freels, mgr.; agent, Frank Q. Doyle).—Hugh McCormick, Rice Bros., Three Masqueria Sisters, the Two Wrens.

FRANKLIN (Gisel & Bechman, mgrs.; agent, Frank Q. Doyle).—Quaker City Quartet, Great Lawrence and Co., Rankin and Tasso, Donald Graham.

PASTIME (H. W. Thompson, mgr.; agent, W. V. M. A.).—McGinnis Brothers, Buchanan and Cogswell, Clint Brothers, Lily May.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. M. A.).—Tom Heffron, Musical Giralds, Kalma and LaFarion, Bessie Leonard.

MABEL (Robt. Pottinger, mgr.; agent, W. V. M. A.).—Two O'Dols, Little Christine, Clayton Sisters, Virginia Goodwin and Co.

LYRIC (Ben Giroux, mgr.; agent, W. V. M. A.).—Zenda, Arthur Crawford, Murphy and Mack, Musical Moremanns.

Harry Lauder met Mayor Busse through Jack Lait last week, and the Mayor gave the Scotch comic a long talk. Busse as a rule keeps away from the public. In the morning parade up State Street Ted Marks held a front seat in the carriage, and everyone mistook him for William Morris, cheering Ted long and loud. Ted grew sore, and seemed angry the Chicago people didn't know him. He tore the flower from his buttonhole, and had a "grouch" on all day. To make matters worse, some one asked him if he was "Mister Lauder."

The New Trevitt Theatre, at 63d Street and Cottage Grove Avenue, will open 14 with a strong bill, booked through the Association. The Trevitt will play two shows a day, and the first theatre outside of "the loop" to come under the classification of "A No. 1."

Margaret Kearney, daughter of Mr. and Mrs. Pat Kearney, died at Chicago last week of pneumonia at the age of two years and seven months.

The Chicago Morris office has closed a deal to book Riverview Park, Louisville, Ky., next summer. Paul Howse will manage the park.

The Metropolitan Booking Association will book the new Blue Mouse Theatre at 68th and Halstead, which opened last Thursday, as well as the Hamilton at 69th and Halstead, which seats 700, playing two shows daily. It is believed both houses are working together, being but a block apart, and booked by the same office.

The Poirer Gymnasts have commenced suit against the manager of the Ellis Theatre, after having been booked there on the new contract by Washburn and Irving. The manager claims the latter had no authority to book acts for his house.

Ameta, the dancer, has just finished an engagement at Copenhagen, Denmark, and will open at the Folies Bergere, Paris, where she is booked for two months from Feb. 1.

"The Pickaninny Press" is the name of a small press sheet issued by W. Fitzmaurice in the interest of Ethel Whiteside.

Foster and Ruth Glasscock, known as the Aerial Fosters, have signed with Al Ringling for the season of 1910-11, to go with the Forepaugh-Sells Show.

Dancing Davey, of Davey and Moore, made a hurry trip to Brooklyn from here last week, where he was due to appear in police court on a charge called "Ringing the Goose," preferred against him last summer at Coney Island. The case was dismissed. Davey and Moore leave for Australia May 20, where they open on the Rickard's time.

The Grand, at 43d and Grand Boulevard, will be thoroughly renovated next season, and rebuilt to seat 1,200, playing six acts and pictures. The house is booked through the Association.

Dawson and Gillette have been booked for seven weeks on the Butterfield time.

The Rainbow Sisters opened last week at East St. Louis, and were booked for eight weeks over the Inter-State Circuit.

Benton and Blevins presented a new act last week at the Columbus.

Ward DeWolf and Douglas and Van left this week for Cuba, where "Via Santa Fe" will be worked for eight consecutive weeks.

Lola Keegan of Keegan and Mack, is suffering from an attack of gastritis. The team were forced to quit last week at the Wilson Avenue on account of Miss Keegan's illness.

Harry Newman and Ollie Frields left this week for New York. The two will boost "Tennessee" for a few weeks and then return to Chicago.

Fred Kressman, who has been working for Jake Sternad for some time, severed connections with the National Producing Co. this week. Jake is being seconded by Willie Fox. Kressman worked for Jake when the agent was connected with the Association.

John Dunn of Dunn and Francis inherited $18,000 through the death of his father, Lieut. John Dunn of the New York police force, who died recently.

Haverly and Wells have been booked for 15 weeks on the Sullivan-Considine time.

Ted Barron has opened a branch office for Witmark & Sons.

Lew Lever, until recently one of the Arlington Four, will help Barron "plug" his goods.

Harry Bestry opens next week at Bismarck, North Dakota, with the Pantages, time to follow.

Jake Sternad gave a benefit show at the Church hall of the Precious Blood Parish for the St. Vincent de Paul Society. Bert Lennon, Salvail, National Trio, Lily May, Four Cook Sisters, Elsie Tuell and Murray Bennett were the acts to appear.

Pearson and Joel have been booked for twenty weeks over the Webster time.

Harry Fiddler of Fiddler and Shelton has contracted a bad cold, which necessitates the first lay off for the act in three years.

The Association is now booking for the Orpheum, Leavenworth.

Mabel McKinley, who is playing the Doyle time, was tendered a banquet by the members of the Fort Dearborn Club last week, at which 1,500 people were present.

Sydney Lucas has left the "Runaway Girls" and joined the cast of "The Great Star and Garter Show."

The Musical Brandons are back from the south, after playing thirteen weeks of Inter-State time.

SAN FRANCISCO

BY LESTER FOUNTAIN.

ORPHEUM.—Whitelaw, headliner, landed nicely; the Five Mowatts, very thorough act; Pratos, fair; Kate Watson; Gus Cohen, sketch, "The Hoosier Girl," cold reception; Madame Panita, European flute virtuoso, clever; well liked; Country Kids, a big feature; Julius Steger and Co., a big score. Holdovers: Vilmos Westony, Hungarian pianist; Claude and Fanie Usher, "Fagan's Decision"; Four Readings, equilibrists; Cook and Stevens, "No Checkee—No Washee."

NATIONAL.—Baulinette and Piquo, eccentric acrobats, good, well received; Four Malanis, Castilian serenaders, fair, finished strong; Roberts and Fulton, travesty sketch, ordinary; Wm. J. Coleman, monologist, landed solid; Columbia Comedy Four, comedy, well liked. Nine good features scored nicely.

AMERICAN.—Hickey's Comedy Circus—Shetlands and Bucking Mule "Obey," a scream at finish; Three Keltons, musical artists, received big applause; Bros. Whitman, contortionists, "At Dawn in the Jungle," well received; Leo Cooper & Co., in "The Operator," closed to applause; Gertrude Van Dyck, "The Girl with the Two Voices," scored nicely; Emerald and Dupree, scored heavily.

WIGWAM.—Gardner and Golden, well rewarded; Joe Boganny Troupe, comedy acrobats, very funny; Norwood's Triple Bars, fair; Four Dancing Belles, passed nicely; Frank Marckley, banjo soloist, well liked; J. C. Tremayne and Co., in "The Girl of the Times," dull, work ordinary; Sally Stembler, singing comedienne, fair.

CHUTES.—Era Comedy Four, well liked; Petroff's European Comedy Circus and Bucking Mule "Maud," went big; Kilmer-Taylor-Wilson, high-class vocalists, selections not appropriate

"YIDDLE ON YOUR FIDDLE PLAY SOME RAGTIME"

BY IRVING BERLIN

As we predicted, this number has proven a greater stage song than "SADIE SALOME." IRVING BERLIN has written a patter chorus to this number which is a positive riot. Every line a scream.

HE WROTE ALL OF LILLIAN SHAW'S SONGS. WHY SAY MORE?

TED SNYDER CO., (Inc.) MUSIC PUBLISHERS 112 W. 38th St., New York

CHICAGO OFFICE: Oneonta Building, FRANK CLARK, Mgr.

THE ORIGINATOR OF THIS ACT

THE CUBAN WIRE WALKER

ROBLEDILLO

FEB. 7, KEITH'S, PROVIDENCE

for house; Elliott and West, singers and eccentric dancers, clever, well rewarded; Lillian Mills and Josie Flynn, the minstrel girls, songs to replace, pathos would help; Clotilde and Montrose, comedy acrobats, fair, superfluous pantomime hurts.

PORTOLA (F. Leiberstein Amusement, director; agent, Bert Levey).—Dancing Du Pars, the Polleys, Davis and Thorndike, Levalls, LeRoy Beach, Musical Walker.

GRAND (Agent, Bert Levey).—Kelley and Lewis; Edwards.

BROADWAY (Oakland) (agent, Bert Levey).—Salendo, Five Hawaiians, Jacobs and Sardell, Dock Rice, Grace Sisters.

NOVELTY (Vallejo) (agent, Bert Levey).—La Boheim Quartet, Reed and Earle, E. C. Rogers.

The Novelty Dancing Four, which played the Chutes, separated at the end of that week. Eddie Raymond and Viro Hall have joined forces for a two-act.

The local booking office for William Morris will open here the latter part of February in charge of Joseph Vion, now managing the Morris house in Newark, N. J. Walter Hoff Seeley within the last week has booked several acts for Morris time.

Manager William T. O'Donnell of the Farragut, Vallejo, Cal.; announces that after April he will affiliate with the S.-C., playing their weekly bills complete. The Farragut was formerly devoted to vaudeville, but has for some time past been playing dramatic attractions. The Novelty, managed by Sam Mendelsohn, is the only vaudeville house in Vallejo at present. The Novelty was formerly booked through S.-C., and at present is booking through Bert Levey. Mr. O'Donnell stated that Mr. Considine when he met him in San Francisco said that he would consider booking the Farragut only on condition that the house handle all the big acts which come in on the circuit. This statement is without a doubt for the public at large, as it is not probable that Mr. Considine would make such a statement, knowing, as he no doubt does, that the Farragut has a seating capacity of only 750 at the most. Mr. Reese, the local representative of S.-C., when asked regarding the report, said Mr. O'Donnell had been negotiating with the office for some time, and was anxious to book the S.-C. attractions, which he (Reese) had agreed to furnish with the understanding that he have absolute authority as to all booking.

Alex Kaiser and J. N. Gosney are busily engaged in completing the details for opening their cafe on Kearney Street, in the heart of the Barbary Coast. It is the intention of the management to make it a rendesvous for artists. The walls are to be covered with old lithographs and photos. A first-class chef will be engaged to make a specialty of salads and sandwiches, one particular kind to be served. Entertainers will be engaged and the profession is assured of a warm welcome at "The Green Room." Four acts at an aggregate cost of about $450 will probably fill the weekly bill.

Sidney Goldtree and Clarence Ellis, associated with Archie Levy have taken over the lease of the Casino (formerly Washington Square) from Alex. Kaiser and J. N. Cowey.

Otto Muller, manager of the Bismarck Cafe, departed this week supposedly for the east, where he says he will contract for at least 10 acts to appear at the Bismarck. The phenomenal success of the Portola Cafe under the amusement arrangement of Tony Lubelski, has cut into the receipts of various cafes about town. No doubt others will be falling in line before long.

Archie Levy has contracted with the Pacific Coast distributors of the Curtiss Biplane for sole booking privileges for all aviation meets on the Coast. Up-to-date Levy has arranged for at least twelve dates, one at Tonopah, Nev.

Percy Denton, representing the Brennan Circuit of Australia, is in town and has contracted for several acts to leave shortly for the other side. Among them are the La Van Trio, Whitman Bros., the Le Jnndts and several others. An office may possibly be opened here by Denton.

Roy Thurmond, a scenic artist and nephew of Walter Hoff, Seely, was badly clawed by a lioness at the California Theatre last week. The young man was working on the stage, and stepping behind the cage to secure a pot of paint, he was grabbed by the beast and his arm horribly mangled before he was released. A fellow workman in endeavoring to release him was himself painfully injured, and had to be conveyed to the hospital. The flesh on Thurmond's arm was torn away, and it is feared amputation will be necessary. A strange incident happened during the attack. The large mate of the lioness attacked her and endeavored to drive her away from her prey, which may have saved her victim.

The one-arm hand-to-hand stand with the youngster lying full length, accomplished by Nat Nasarro, has caused a gasp of wonder, and many wagers to be made that be would not incinde it in his repertoire, by parties who have witnessed the same stunt in other acts recently. The large size of the boy used has caused the speculation.

The musical act of Gardner, Rankin and Griffin will split in Denver, finishing S.-C. time, Gardner and Griffin remaining together. Bobby Rankin will return to San Francisco and get together a new act in "one," in which he will use two girls.

Martin S. Mayer, representing Sosman & Landis Co., scenic studios of Chicago, arrived last week on business, and will remain indefinitely. Mr. Mayer has contracted to furnish several houses west, among them the new Morris house in Omaha.

S. S. Horn, representing S. S. Horn Sons, architects, left last Sunday for New York, after inspecting the plans of the new Morris house here.

Lucille Tilton, the female baritone and male impersonator, is visiting her parents in this city after a two years' tour of Europe. Miss Tilton returns to the other side in September to fill return dates. In the meantime Miss Tilton has booked time on this side until ready to leave.

Earl Taylor, the popular entertainer at The Hague and author of "Southern Rose," has canceled his engagement at this resort, and will leave for the east to accept a position with Von Tilzer Publishing Co. As a good fellow and popular entertainer, Taylor leaves with regrets and best wishes of a host of friends.

BOSTON

By MORTON BIRGE.

VARIETY'S Boston Representative,
82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Edmund Stanley and Co. open with "A Royal Romance," tabloid grand opera, getting a closing hand that showed them entitled to better place on the bill. Dale and Boyle, s. and d., made a hit when the female impersonator stunt was uncovered. Sam Chip and Mary Marble, "In Old Edam," strong. Leo Carillo, monolog, got the women on his looks, and the whole house on his "Chink" and Italian dialect. Countess de Pierrefeu (New Acts). Lole Fuller's dancing muses in "Ballet of Light," fourth week, third part of act cut out on account of Countess De Pierrefeu being worked in before and after the Fuller dancers. El Cota, xylophone, two encores; Margaret Moffat and Co., "Awake at the Switch," continuous laugh; Pringle and Whitney, neat and funny; Park Byers and George Hermann, closed bill, good.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—Tambo and Tambo, tambourine spinners, applause for wholesale spinning at close; Gertie Le Claire and "picks," opened fair, closed better; Lamb's Manikins, amusing; Ralph Wilton, encore on parodies; Svengali Trio, hit; "Those Three Fellers," songs and piano, went well; Bransby Williams, Dickens' character sketches, headliner, great applause and speech to close; Mr. Williams' opening was on anniversary of Dickens' birth, and act was all the more timely. Juliet, mimic, closed with three encores; Spellman's Bears, made a hit on the opening, and won applause and laughter all the way.

CASINO (Charles Waldron, mgr.; agent direct.).—"College Girls."

COLUMBIA (Harry Farren, mgr.; agent direct).—Montagne's "Fashion Plates," Wednesday, wrestling, Sandalie vs. Perelli, amateurs, Friday.

GAIETY (G. H. Batchelier, mgr.; agent direct).—"Golden Crooks."

BOWDOIN SQUARE (A. L. Griffin, mgr.; agent, Phil Hunt, New York; Ed Kelley, Boston).—After taking Montagu's "Fashion Plates" from the regular Wheel circuit for a week, the Bowdoin Square returned to straight vaudeville. Alice Mortlock and Co., "Billy's Girl"; Jeter and Rogers, skating; Venetian Troubadours, musical; Howard and Linder, comedy skit; Dancing Bicknells, whirlwind dancers; Barrett and Scanlon, acrobatic; Iva Donnette, trick dog act; Pietro Bassalarie, ventriloquist; George O'Malley, dancer; pictures.

HOWARD (Jay Hunt, mgr.; agent, Phil Hunt, New York; Ed Kelley, Boston).—After week of straight vaudeville, the Howard returned to the Wheel, giving the "Lady Buccaneers." House bill included Clemenso Bros., acrobatic; Harry Breen, comedy; Pongo and Leo, pole act; Pritskow and Blanchard, songs; Tilly Whitney, songs; Heslon and Hood, s. and d.; Maida Dupree, s. and d.; Kola Bros., contortionists; Walsh and Thorne, comedy; Bowman and Terry, b. f.

HUB (Joe Mack, mgr.; agent, William Morris).—Mlle. Asar's big cats. 7-9: Ferris and Davis, s. and d.; Morgan and Chester, "Arrival of Jeffries." Pictures.

SCENIC (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Musical Lowe, instrumentalist; Floyd and Russell, songs; Boyd and Veola, comedy skit; pictures.

NEW PALACE (I. M. Mosher, mgr.; agent, National).—Raynolds and Ashley, Southern Quartet, Morris Sisters, Allen Delmain and Harold, Anton Zinka, Borgas and Clara, Ben Adams, Brandon Taylor; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—Ledman and Somers, Sharp and Sharp, the Kohls, Sousa and Sloane, Cunningham and Pierce, the Vintons; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Alice Patten, Three Morrisses, Sandy McGregor, Joe Smith, Miller and Princeton, Bernard and Hall; pictures.

QUEEN (W. T. Worthy, mgr.; agent, National).—Archie White, Lillian Devere, Karl Lang, Nellie Franklin; pictures.

UNIQUE (W. T. Worthy, mgr.; agent, National).—Belle Mallette, Dan Weston, Fay Leslie, Phil Brown; pictures.

LIBERTY (Wm. Murphy, mgr.; agent, National).—Elma Elmwood; pictures.

PASTIME (Charles Heath, mgr.; agent, National).—George Whalen, Gertrude Carlyle, Mike Dowd, Clarence Dotson; pictures.

STAR (Charles Campbell, mgr.; agent, National).—Rube Armsdale, Frank Phipps, Nan Evans, Geo. Devere; pictures.

Next week Harry Lauder returns to the American Music Hall with a big advance sale on. Keith's announces a strong bill for the week also, including Griffiths, the "Human Adding Machine," in his first appearance in the east.

John Neff and Carrie Starr, who were given their first bid at United time week of 31, at Keith's, made the most of their chance and won out with a contract that will take care of the rest of the season for them.

The Boston Arena, for indoor ice skating, opens 28, seating 5,000. An inter-city Boston-Pittsburg hockey match is being arranged for early in March by Manager William T. Richardson.

Lole Fuller's Ballet of Light, which has been the headliner at Keith's for a month, is wanted for second extension of time if possible. The original engagement was for two weeks, which was extended two more.

Manager Frank L. Brown, of the Pastime, has resigned to become manager of the Beacon, to be opened later in the month. Charles Heath succeeds Brown at the Pastime. The Beacon is on Tremont Street, near School, and will book through the National.

Jeff Davis, vaudeville manager for the F. Moore Amusement Co., has annexed the Royal, Arctic, R. I., and the Star, Newburyport, Mass., to his booking string.

Manager C. Wesley Fraser of the National Theatrical Booking Association, Inc., announces these additions to his booking list: Academy of Music, Northampton; Music Hall, Portsmouth, N. H.; Auditorium, Concord, N. H.; Opera House, Somersworth, N. H.; Empire, Holyoke; Scenic, Dorchester; Star, Bristol, R. I.; New Crown and New Park, Manchester, N. H.; Town Hall, Amesbury; Opera House, Dover, N. H.; Beacon, city, now building.

George D. Russell, composer of "Ring the Bell Softly, There's Crape on the Door," died at the Mount Pleasant Home this week, aged 88.

The First National Exhibition of Aerial Craft opens in Mechanics' Building 16, to run to 23, Chester I. Campbell, manager.

Deputy Superintendent of Police "Larry Cain has notified office of Lagrange Street station, the

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deputy's old bailiwick, that all theatre ticket speculators and flower vendors must be kept off the street. The Lagrange Street police station covers nearly all the theatre district, and the deputy's order is the answer to numerous complaints. The police promptly brought one youth into court on a charge of trespassing on the property of the Boston Theatre, but failed, for lack of evidence, to get a case.

Openings 7 included: Shubert, "Midnight Sons"; Boston, Cohan and Harris' Minstrels; Globe, "Going Some"; Grand Opera House, the Rays in "King Casey."

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was some skilful handling of the bill here on Monday afternoon to make up the time gained by the absence of Mr. and Mrs. Jimmy Barry unable to go on owing to delayed baggage. The sketch got on for the evening show. The bill reached a good average generally, with several new features, which made good. George Beban and his well-written and splendidly acted piece carried off a solid hit. Camille Ober, a newcomer here made a distinctly favorable impression with her vocal number. John Neff and Carrie Starr, also new here, were very well liked. This act was put to rather a severe test, following Reban's tear-producer, but the pair went through flying. Neff has worked out a clever bit of foolery with the instruments and the eccentric stepping at the finish is just right. The talk with Miss Starr is nicely blended, but there are one or two musty "gags" which could be done away with for fresher material. The Four Koners Brothers got a lot out of their diabolo manipulation, following some clever handling of hoops. Griff, the juggler, talked his way to favor, mixing in a few tricks. There is one thing in being funny and another in making your audience believe it. This latter Griff has down to a nicety. Ed. Morton, the Philadelphia vocalist, returned with a lot of fresh songs. Morton continues to improve right along, both in voice and handling a song and gets all there is to be gotten out of each one. He landed unmistakably strong here in an early spot. The comedy acrobatic turn of the Robert Demont Trio was well received, and the Four English Rosebuds did nicely in a neat dancing turn for the opener.

WILLIAM PENN (Geo. Metsel, mgr.; agent direct).—Fisher and Burkhardt, Electra, Franklin Ardell and Co., Burnes Trio, C. W. Littlefield, Harry Walman, Julia Busse. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Lillian Martha, Joe De Vere, Kennard Brothers and Florence, Littlefield's Ten Dancing Beauties, The Malcolms. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; agent direct).—Harry Crandall and Co., Bolden and Quinn, William Schilling, Calhoun and Daly, Rose Lee and Boys. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent direct).—Goldie Rinehart and Co., Three Nichols, Claire Sisters, Ruschling Toy and Co., The Watsons. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, Taylor & Kaufman).—Elite Musical Four, Carlos Circut, Cole and Mathis, Al and Lila Sharpe. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Phil. Bennett, The La Noles, Five Musical McLarens, Michael Braham and Co., Bob Warren. Pictures.

COLONIAL (Taylor & Kaufman, agents).—Orville and Franks, Mons. Herbert, Lee's Marionettes, May Taylor, Ollo Trio. Pictures.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Palmer and Lewis, Church City Quartet, The Bruces, Du Caillons, Jago and Stewart. Pictures.

TWENTY-NINTH STREET PALACE (Thos. Dougherty, mgr.; agent direct).—E. A. Turner and Co., Farrell, crayon artist; Lillian Stuart. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Wahlund Tekla Trio, Jenkins and Cobert, C. W. Williams. Pictures.

GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Keeley and Parks, Musical Days, Lafferty, frog man. Pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agent, Taylor & Kaufman).—Robinson Trio, Wrenn Bros., Lady Carmen. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, M. P. C. O. A.).—The Flying Weavers featured the bill this week, proving a very attractive number, especially for this class of house. Arno Brothers offered a novel acrobatic turn. They are youngsters, and have worked out a fairly good routine of tumbling and instrumental numbers, mixing the two in clever fashion. Rastus and Brown, colored, went through strongly on the former's dancing. He is a corking stepper in all styles. Donnelly and Rotalli have changed their singing turn since last seen here, and were well received. Hughes and Cole pleased with their burlesque stuff. They are holding on to this act too long to get very far, but have brightened it up by some neat dressing, and Cole handles the comedy end in good shape. Jim Hughes has a rival on the bill this week in the person of Adolph Adams, an impersonator. The latter looks even more serious than Hughes, so serious that he glares at the orchestra leader as if he was going to jump at him. All but one or two of his subjects are dead, and he might cut out the "Buffalo Bill" thing least Cody might see him just once. The Manson Sisters offered a neat singing turn, a bit too quiet for the picture houses. The girls look well and offer a refined act, but there is no strength to it. Ed and Flo Williams also sing and dance, meeting with favor. The man also talks some, which does not help. Hilton, a comedy juggler, and Marie Simmons with ill. songs were the others. Pictures.

PALACE (W. Barritt, mgr.; agent, M. P. C. O. A.).—The management has taken the orchestra out here, and the effect is very noticeable, as the musicians were a great help to some acts. The O'Brien Troupe of five persons was the chief offering, and their act is well above the usual acrobatic numbers seen in the picture houses. The troupe made good easily, though cramped for room. Jack Cross got through nicely with his comedy juggling stuff, his talk being the best help. Frans Meisel, the violinist, moved up from the Victoria, and did well, as usual. Bachman and Gross, in a newly arranged singing and dancing act, were well received. Clare Shade also won favor with singing and dancing. Miss Shade makes changes for each song, finishing with a neat bit of toe dancing. Goetz is a ring gymnast, offering a routine of simple tricks cleverly turned. Two Treuts, singing, dancing and talking; Minnie Stokes and Co., in a marionette act, and Lulu Belmont, singer and dancer, were the others. Pictures.

BIJOU (O. M. Ballauf, mgr.).—When Miner & Gerard sent out their "Town Talk" show and billed it as the "best show on the road," they must have thought they had a pretty good troupe. But they must have weakened or were afraid of not making the claim good, for they added a "feature" for the purpose of living up to the show title, and in this way detracted several points from the merit of the show as an entertainment to burlesque patrons, who claim to possess at least an atom of intelligence and decency. In putting "Town Talk" together Miner & Gerard must have made an extra effort to get away from the ordinary, and in this respect they were successful. It ought to be made a first-class show, but never with the "feature." "The Man Who Built the Fence" is the name of the two-act satire which furnishes the vehicle for comedy and music, and there is a considerable supply of both. There are several changes of scenes, and in most part all are well set up for what they mean to convey. Considerable latitude in burlesque license is taken often, and there are times when the thread of the story becomes very much tangled, but there is ample enough plot, and the action is kept going at a pace which makes it lively entertainment almost throughout. The show is well supplied with principals. Charles J. Burkhardt and "his slide" are much in evidence, and he carries the principal comedy role through the piece with very good results. Burkhardt is of the quiet type, making his lines do their duty and adding clean cut comedy business to secure his points. George W. Scott is a close contender for honors. Scott is a very useful man with the show, for he assumes several characters and proves his ability by handling each with a different style, something very rare in shows which are classed higher than "Town Talk" can ever hope to be. Scott can do better work than what he is doing now, and is a valuable man here. Sam Hearn gets all there is to be had out of a "rube" sheriff bit, mixing in some funny business here and there, and adding one of the best legitimate hits near the finish when he plays a violin solo. Rosalie is the most prominent of the women principals, and works as hard as ever without getting very far at any stage. Rosalie's voice is her one big handicap, but she deserves a lot for her energy and willingness. She leads several numbers. One of her stunts is to jump from Coney Island to China wearing the same dress, and after a change she hops right on to America and bobs up in Rector's with the latter costume. Assuming that the weather conditions are accurately reported, Rosalie is taking chances. Kathryn Delmar is the other principal, and must have been overlooked by the management, for Miss Delmar ought to stand out with this show. She is a good looking girl and attractive when she tries to be. She also possesses a voice away above the usual heard in burlesque, and knows how to read lines. She goes in for a bit of pretty risque work at the start with Scott, the latter going almost to the limit for his comedy business. They impersonate Adam and Eve, and there is a bit of love making that gives chills. Miss Delmar has her own idea of what Eve must have looked like, for she wears a ring and high-heeled slippers, and it is a hard matter to understand how she expects to get away with the bunk about not knowing what a man is like. However, Miss Delmar makes good, and could go further. There are two or three small bit roles, and one or two of the girls from the chorus are given a chance to stand out. The chorus is well drilled and handle the numbers well. At times there is a noticeable lack of interest, which always detracts from the line. The costuming is plentiful in changes, without being showy or rich looking. There are numbers for all the principals, and specialties are introduced at intervals. Rosalie does some singing and acrobatic stunts, and there is a conversation number by the principal which does not add much merit. Louie Dacre is also with the show. Miner & Gerard reached pretty wide for a "feature" here, but it is a difficult matter to say how they get by this one. No man could do what this woman does and get away with it. She appears only three times, which is something to be mentioned. Once it is for her specialty, which breaks even her previous records. The other two times it is to handle business and a number which probably no one else in the show would care to do. It may not be Miss Dacre's fault that

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she is with the show and doing her kind of work. The management must want it, or she would not be giving it to them. The show does not need it. It is a good show, and would be better without its "feature."

CASINO (Elias & Koenig, mgrs.).—"Vanity Fair."

TROCADERO (Charles Cromwell, mgr.).—"Washington Society Girls."

GAYETY (Eddie Shayne, Mgr.).—"Ginger Girls."

O. M. Ballauf, manager of the Bijou Theatre, went to his home in Baltimore last week to recover from a heavy cold, and on Monday word was received at the theatre here that his mother had died.

A verdict of not guilty was entered in the local courts in the case of William Addicks, former manager of the German Theatre here, charged by his former business partner, Max Hanisch, with obtaining money under false pretenses.

Billy Noode and Jeanne Brooks scored strongly in their specialty with the "Vanity Fair' show at the Casino. Miss Brooks made a distinct hit with her drinking song.

That Gayety ball was a big affair here last week. A great crowd attended, members of many of the companies in two being present. Babe La Tour led the grand march.

Through the efforts of A. Koenig, one of the lessees of the Casino, thirty-five hundred Shriners were royally entertained at Ln Lu Temple last week. The entire company of the Bowery Burlesquers were taken from the theatre to the Temple in buses, and a big show was given. BenJansen put on the "Court Room" scene bit, and specialties were given by all the company principals. It was one of the most successful affairs ever held at the Temple.

Grant Laferty, manager of the Orpheum Stock Co., spent several days in Florida last week, a vacation after a long season. Recently the 125th continuous week of stock at the Chestnut Street Theatre was celebrated, and on the Saturday of that week all records for attendance and receipts for one day, including holidays, were broken.

Charlie Dooln, recently appointed manager of the Phillies, who has been appearing in vaudeville for several weeks in a singing turn with James McCool, was "touched" for his wallet containing $200, while playing at the Columbia, Cincinnati. The funny part of it is that he had to go to his home town to get the trimming. Charlie is safely back in Philly now, and will take his players south on Feb. 24.

Jealousy on account of their love for the same Arab girl, led Hamid Mahmond Beishazzer, an Arab acrobat and juggler, to plunge a dagger into the heart of his brother Cazia at their lodging house last Monday morning. Hamid was trying to stab Cazia again when knocked senseless by a policeman's club. The assailant was held in $1,000 bail. The brothers were rehearsing here, and were booked to join a circus. The girl is also a member of the tronpe.

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orphenm Circnit).—Keno, Walsh and Melrose on the revolving arch; Arcadia, prima donna and virtuoso; Rosa Crouch and George Welch, Tuscany Troubadors, Mary Norman, in monbiog; Frank Stone and Co., in "Swat Milligan"; Tom Waters, planolog; Six Glinserettis, gymnasts.

GRAND (Charles Wallace, mgr.; agent, Orpheum Circnit).—Varin and Burr, kollege koons; Jonanette Adler and her Picks; Les Myosotis, premiere dancers from the Munich opera; Engene Ellsworth and Edna Earlle Lindonin, "His Day Off"; W. Milt Wood, Merredith Sisters, Vittoria and Georgetta make up the final bill.

STANDARD (Leo Reichenbach, mgr.).—The "Frollcsome Lambs" in "The Mayor's Vacation," in two acts and a long olio; Dave Marion's "Dreamland" Burlesque next.

GAYETY (George Chenett, mgr.).—Star and Garter Show, first time here in "The Fantastic World." "Marathon Girls" next.

The old story of a Shubert theatre on Twelfth Street next to the Hotel Jefferson was revived last week, but is not confirmed.

Walter Turner, manager for Nat Goodwin sued Charles A. Power and W. H. Bleyer here last week for $1,650 alleged to be due from the comedian's salary claim at Delmard Garden, last summer.

The Theatrical Brotherhood gave a Mardi Gras ball Tuesday night at the Coliseum.

Frances Dean and company will produce "The Debut" Friday afternoon at the Columbia, with a view to booking. Miss Dean was ingenue with Amelia Bingham.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Ben Harris, mgr.; agent, U. B. O.).—S. Miller Kent and Co. (New Acts); Abdell Kader and his "Three Wives," good; Murphy and Willard, well liked; Kane and Ragland (New Act); La Maze Trio, comedy acrobats, very good; Isabelle and Patricia, banjoists, well liked; Ben Smith, monolog, scored.

SAVOY (Harry Brown, mgr.; agent direct).—Gordon and Snow; Vesta and Cole, good; William H. Bradford; Joe Moreland, "talking" pictures.

STEEPLECHASE PIER (E. L. Perry, mgr.—M. p.

STEEL PIER (W. Bothwell, mgr.).—M. p.

MILLION DOLLAR PIER (J. L. Yonng, mgr.).—M. p.

Harry Brown, manager of the Savoy, announces a change of policy. Beginning 14 he will present a stock company at the Savoy with daily matinees. The prices are to be from ten to fifty cents; there will be a weekly change of bill. The names of the company have not been announced because of a guessing contest. The first twenty giving the correct first names of the two "leads" are to receive reserved seats at the opening. It has been a long time since there has been a local stock here, and the idea is to make this a fixtnre excepting around the holidays and during the summer. Owing to popular demand, three reels of talking pictures (with Joe Moreland) will be given between the acts or intermissions.

Bert Williams plays the Savoy the last three days of this week in "Mr. Lode of Kole."

Mr. and Mrs. W. E. Shackelford intend visiting New York in the near future. They nave many kind invitations from folks over in the big town and they intend seeing whether they are still good.

Mrs. Marshall P. Wilder may soon be heard of in the producing field. She has completed a western sketch and is now at work on a Chinese play.

Maurice Levi left today after spending an enjoyable week. He liked it so well that he is coming back in a few days.

Clarence Cullen, at one time New York manager of the Associated Press and who wrote the "Ex-Tank" stories in the New York Sun, has been living here for some time. He has just completed a new book entitled "The Eddy," which will be out about March 15.

Roberta de Janon, who won much notoriety a short time ago by running away with a Philadelphia waiter, has been here for the last week. She may be seen almost any afternoon skating on the Young's Ocean Pier rink.

It is announced that the Banda Mexicana will open on the Million Dollar Pier. It is under the leadership of J. E. Roach, of Denver. There are over one hundred in the organization, which includes musicians, singers and dancers. It is understood that Roach has bought the Pier outright up to Oct. 1, for which he paid $102,000. The Banda Mexicana was organized with the good will of President Diaz of Mexico. From Sept. 15 to Oct. 15, 1910, Mexico City will be the scene of the great celebration which comes once every hundred years. The Banda Mexicana will be one of the features.

Childs' restaurant is open. William Reymond, the champion "sinker" artist, please write.

Harry Brown of the Savoy, put on a "Salome" contest last Friday night. He produced five yonng "chickens" and had as a prize $100. It was won by the youngest contestant. After the show she announced her intention of entering vaudeville. The house was packed and seats on the stage, of which there were about fifty, sold at $1 per.

BALTIMORE, MD.

MARYLAND (Fred Schanberger, mgr.; agent, U. B. O.).—Harry Bulger, amusing specialty, heads bill; Jane Courthope and Co., in "Lucky Jim," clever company and sketch; Madden and Fitzpatrick, in "The Turn of the Tide," excellent; Fitzgerald and his Eight Juggling Girls, novel; Sadie Jansell, mimic, hit of bill; Hermany's Airship Dogs and Cats, well trained; Evans and Lee, dancers, very good; The Three Earnests, acrobats, scored.——WILSON (Joe Dilon, mgr.; agent, Joe Wood).—Dunbar's Goats, amusing; Prince Yonturky, Jap, good; Proctor Sisters, very good; Biker and Doyle, comedians, laughable; Lanrie Sisters, scored; George Barron, English comedian, well received; Donnolly and Carroll, applause.——BLANEY'S (Sol. Saphier, mgr.; agent, J. Fitzgerald).—Excellent bill headed by Sa-Hera, "thought manifestations"; Harper, Smith and Jones, clever colored trio; Midgely and Carlisle, excellent; Musical Irving, musician, very good; Gregoria and Elmina, balancers, fair; Billy and Maude Kellar, amnsed; Grace Edmonds, comedienne, scored.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Rhinaldo, The D'Ortaneys, Jacob Peters, Williams and Fair, Alice Clark, George S. Lander, Arline Wiseman and Co., Guy Bartlett and Co.——GAYETY (Wm. L. Ballauf, mgr.)."Queen Jardin de Paree."——MONUMENTAL (Montagne Jacobs, mgr.).—"Sam Devere Show."

GERALD C. SMITH.

BIRMINGHAM, ALA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsals 10).—Kathleen Clifford and Co., with Arthur Hill, headline, hit; George Bloomquest, good; Fred Ray Players, pleasing; Lew Wells, went big; The Bimibos, good; Ballerinis, canine tumblers, good.——MAJESTIC (Carl Rettick, mgr.; agent, Inter-State Amns. Co.; Monday rehearsals 10).—Berry and Johnston, good; Ina Claire, hit; Rainbow Sisters, pleasing; George Freeman, fair; Aneta Primrose, very good.——PASTIME (Sam Pearl, mgr.; agent, Gus Sun).—La Mar and La Mar, Eugene Emmett, Midge Fox, Sam Pearl and Joe McAnalan.——AMUSE-U (H. M. Newsome, mgr.; agent, Greenwood).—Three Watsons, Burnle, Burnett and Co., Ida Neal, Ben C. Duncan and T. V. Boardman.——ALAMA (Boone Kelly, mgr.; agent, I. B. A.).—Bellows, Temple and Bellows, Harvey and Bayliss, Elgoodo and Walter Fleming. NAT. W. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (Michael Shea, mgr.; agent, U. B. O.).—Irene Franklin is the headliner and her songs are all new, with the exception of "Red Head," which is demanded. Beatrice Ingram has a good sketch in "The Duchess," her support is clever and the offering goes big. The Three Leightons are old favorites and go bigger than ever. Frank Wilson opens the show with his spinning cycles and trick riding, and is one of the applause hits of the bill. The Morrissey Sisters and Brothers do some very clever dancing and acceptable singing and have a well dressed act. The Italian Trio go big as usual; Lew Auger has good material in his German monolog, and Al Rayno's bull dogs close the show and keep everybody seated until the finish of the act and then got two and three curtains. Next week: Annette Kellermann.——GARDEN.—Rose Hill's Folly Co. Both shows sold out on Monday and the promise of a good week. Show is pleasing the patrons. "The Behman Show" last week broke all records at the Garden. On Saturday night the orchestra was placed back of the scenes and chairs sold in the first entrances. Next week: The Gay Masqueraders. —— LAFAYETTE. — "Kentucky Belles" opened to good business and is a well balanced show. Next week: Miner's Americans.

BUFFALO.

CINCINNATI.

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COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; Sunday rehearsal 10).—Some of the numbers are new here, but the bill, as a whole, is below the standard. Charles Montrell, juggler, opened strong. Hopkins Sisters, musical novelty, "Luna-Land," beautifully staged, nicely costumed and fair singing. Pilu, mind reading dog, works mechanically. Ed. F. Reynard, in "A Morning in Hicksville," the biggest act of its kind ever seen here and a record hit. Hyams and McIntyre, a real feature. Big City Quartet, excellent. Fannie Ward and Co., in "Van Allan's Wife," headlined, but only ordinary. Cook and Lorens were applauded. Dollar Troupe, very fine.

ORPHEUM (I. H. Martin, mgr.; agent, William Morris; Sunday rehearsal 10).—Another great bill is offered this week. Three Richardinis, open in an excellent acrobatic number. Von Hoff, mimic, scored chiefly because his work is different from other mimics. Dean Esdall Forbes and Co., in "A Wild Rose," well done. Brown and Nevarro, colored entertainers, very good. Snyder and Buckley, presented their familiar musical comedy which went with a dash. McWatters and Tyson, sustained their reputation of being excellent entertainers. Grace Hasard was the headliner. She is gifted with wonderful personal charm, has an artistic instinct, and her act was received with rounds of applause. Brengk's Parisian Models, beautiful and artistic.

EMPRESS (Daniel F. McCoy, mgr.; agent, S. C.; Monday rehearsal 9).—Anna Eva Fay, featured, doing her usual mysterious mental telepathy act. Four Rio Bros., acrobats, good. Menthen Sisters, musical comedy, good. Le Witt-Ashmore Co., good. Petching Bros., musical comedy, very fine.

PEOPLE'S (James E. Fennessy, mgr.).—Fay Foster Co., in a burlesque, "Who Owns the Baby?" A poor lot of material has been handed out. Sam Adams and Barry Thompson are the chief comedians, and they get all they can out of what they have to do. Fred Hill and Harry Kelly work in some good comedy in spots. Many of the laughs are secured through the rawest kind of broad sayings. The olio numbers are splendid. Billy Chase starts off in a fine manner. Hill Bros., eccentric dancers, were excellent. Thompson and Carter, poor. A patriotic tableau was headed by Elva Grieves. The maneuvres of the chorus was one of the best things of the show. Emery and Nodine and Hill and Ackermann closed.

STANDARD (Frank J. Clemens, house agent).—Parisian Widow. In the first scene Arthur Bell, as the landlady, got many a laugh. Ike Wall, as "Props," is one of the best things seen here this season. Ben Pierce is very funny, and Harry Bentley scored from the start. Margie Hilton is very good.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; Monday rehearsal 9:30).—Evana Evans, brother of "Honey Boy" Evans, was made the headliner for this week. The balance of the bill consists of: Musical Mays, Armo and Crouner, Abbot, Clayne and Co., Louise Denman, Clyde

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FOLLOW PHILA

CLEVELAND, O.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; Monday rehearsal 10).—Miskel-Hunt-Miller, songs and musical act, pleased; Lillian Tyce, hit; Ruby Raymond Trio, applauded; W. C. Fields, very skilful; Nambo Japanese Troupe, good acrobats; Edna Phillips and Co., in "Lost a Kiss," good comedy; Horace Wright and Rene Dietrich, high-class singing; Bowers, Walters and Crooker, acrobats, feature; Buckner heads the bill with feats of daring and skill; m. p. close.——GRAND (J. H. Michel, mgr.; agent, U. B. O.; Monday rehearsal 10).—Will J. O'Hearn, assisted by Eileen Kearney, in "A Romance of Killarney," headlines the bill; Vernon and Vernon, acrobats and foot jugglers; Johnsons, in dancing; Mackey and Rollins, comedy musical act; F. J. Straub, in unexpected effects; Farrell and Leroy, Gibson and Doherty, fun merchants; m. p. close.——PRINCESS (Proctor E. Seas, mgr.; Bertrand Todd, asst. mgr.; agent, Gus Sun; Monday rehearsal 9).—Tillie Locke, ill. songs; Frank Sayre, novelty violinist, good; Sherman's, comedy sketch, fair; Abbot-Andrews Co., dramatic sketch, feature; Richard Dickinson, singer, fair; Shady and Schad, s. and d., a big hit; m. p. close.——EMPIRE (Burt F. McPhail, mgr.; Monday rehearsal 10).—"The Runaway Girls, with Jack Reid and Ella Reid Gilbert. The show is very well dressed and the chorus is well trained. The olio is very good.——STAR (Drew & Campbell, mgrs.; Monday rehearsal 10).—Pat White's Gaiety Girls gave a good show and the olio is standard. WALTER D. HOLCOMB.

COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, mgr.; agent, C. & S. Circuit).—Gertie Everett, good; the Five Musical Lovelands, very good; Billy Clark, minstrel, excellent; Tom Limon and Jungle Girls, big hit. PIKES PEAK.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agents, I. B. O.; Monday rehearsals 10).—Frank Bush, hit; Three Renards, clever aerial act; Messer Sisters, good; Fred Hamlil's Bathing Beauties, good; Barnes-Reming Co., in "Mrs. Potter's First," interesting; Sam Barton, clever comedy unicyclist.——RIALTO (F. W. McConnell, mgr. and agent; Monday rehearsal 2).—Powers and Manning, Bertha Kellogg, May Gilman, Marie Bell, Florence Foster and Max Bruno. J. M. BEERS.

ERIE, PA.

ALPHA (Suerken & Foster, mgrs.; agents, U. B. O.; Monday rehearsal 10).—Savo, very clever juggler; Leonle, Pam, went big; The Sterlings, good comedy; Marron and Helns, old-time minstrels, very good; Mr. and Mrs. Perkins Fischer, very amusing; Witt's "Roses of Kildare," very classy; The Clarks in the Hazardous Globe, sensational.—COLONIAL (C. R. Cummins, mgr.; agent, Gus Sun; Monday rehearsal 10).—Ehrendell Bros. and Dutton, clever acrobats; The Arch City Trio, very good singing act; Whittier-Ince and Co., very amusing sketch; Frank Daly, Irish comedian, well received; Baader-LaVelle Troupe, very clever comedy cyclists; The Angelus Quartet, very good singing novelty act.——HAPPY HOUR (D. H. Connelly, mgr.; agent, Brazee Vaud. Cir.).—Frank Walsh, songs, good; Hank Adams, b. f., good; Dickson and Floyd, musical sketch, very good.
M. H. MIZENER.

EVANSVILLE, IND.

MAJESTIC (Edward Raymond, mgr.; agent, Wm. Morris Circuit).—Myrtle C. Byrne and Co., good shooting act; Mann and Franks, great line of talk; Lloyd Coppens, good with violin; Warren, Lagarcia and Warren, great aerial artists; Wm. J. M'Dermitt, monologist; The Travlolas, good jugglers; Fredrick and Kirkwood, pleasing dialog. Business very good.——GRAND (Ferd Wuestjer, mgr.; agent, Orpheum Circuit).—Harry Tate's, "Motoring," pleased; Lavinia Shannon and Co., comedy sketch, good; Mabel M'Cane, songs, good; Barry and Halvers, s. and d.; Olivotti Troubadours, good musical act; Wilson and Heloise, acrobatic act; Amoros Sisters, good. Business good. OBERDORFER.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; Monday rehearsal 10).—Sheedy's vaudeville; Breakway Barlows, aerialists, good; Cecelia Weston, singing, good; Tanner and Gilbert, sketch, very good; Henri French, versatile artist, excellent; Anderson and Goines, colored entertainers, very good; Dick Crollns and Co., sketch, "Shorty," a big hit; Mitchell and Cain, comedians, good; Isbakawa's Japanese Acrobats, very good.——BIJOU (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—M. p. and Princess Chinquilla, Fern and Mack, Dick Thompson and Co., Tognarelly Bros., Herald Square Quartet, Randall and Ridgely, Marie Camilla.—PREMIER (L. M. Boas, mgr.; agent direct; Monday rehearsal 10).—M. p. and Lottie Fremont, West and Young, Valvena and Lamore, Minnie Lee, Geo. Kaine, Little All Right and Co., Art Spaulding.——PLEASANT STREET (Walter Bigelow, mgr.; agent direct).—H. p. and vaudeville.
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FORT WORTH, TEX.

MAJESTIC (Thos. W. Mullaly, mgr.).—Cole's Dogs, hit; Lamothe Troupe; Cecil Gordon, good; Lazar and Lazar Co., pleased; George Yeoman, big; Three Richardsons; Charley Olcott, clever; capacity.——IMPERIAL (Ward & Feegles, props.)—American Singing Four, big; Abbott and Alba; Sadie Whiting, good; Blanche and Wally Clark; C. E. Able. I. K. FRIEDMAN.

HAMILTON, O.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; Monday rehearsal 10).—The Bellfounts, head and hand balancers, clever; Fred Lawrence and Co., in "The Light," very good; Martelli and Rossi, vocalists, fine; Chapman Sisters and Thomas, s. and d., applause; Solls Marimba Quartet, excellent. HENRY PECK.

HURON, S. D.

BIJOU (John Connors, Jr., mgr.; agent, S. & C.; Monday rehearsal 3 p. m.).—The Hermans, banjo, clever; Fred Ernshaw, monolog, very good; Baby Mae Herman, soubret, good; Fairburn and Fairburn, sketch, good; Prof. Orli, "crazed musician," fair; Baby Claire, soubret, very good.
JAMES P. MURPHY.

HARTFORD, CONN.

POLI'S (Oliver E. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Gus Edward's "Holland Heinles," headlined, featuring Janet Priest, act went exceptionally big; Charles and Fannie Van, "A Case of Emergency," very funny; Wormwood's Dogs and Monkeys, entertaining as ever; Ray and Nice, lots of new stuff; Charles Mason, Rich Lancaster and Sue Stillman, in "The Onion Trust," sketch, which went big; Harvey, DeVora Trio, grotesque dancers, scored heavily; La Toy Brothers, acrobats, clever, with a good comedy.——SCENIC (Harry C. Young, mgr.; agent direct; Monday rehearsal 9).—Katherine St. Claire, s. and d., fair; Charles Osborne, comedian, good; Harry Stuart, imitations, very good; Charles Taylor, ill., songs, good.——NOTES.—The Hartford Theatre will open next Monday with a "pop" show, under the management of E. A. Chadsey. This is the second time this theatre has tried vaudeville and pictures, an attempt several years ago being unsuccessful.—George Hanscomb, formerly manager of Poli's was in town this week visiting friends.—Princess Rajah tops the bill at Poli's next week and Peter, the man monkey, follows the week after.—There is little probability of the local theatres reopening Sunday evenings with moving pictures as long as the present breach between Mayor Hooker and the police court officials exists.
R. W. OLMSTEAD.

INDIANAPOLIS, IND.

GRAND (Shafer Zeigler, mgr.; agent, U. B. O.; Monday rehearsal 10).—Franklin and Standards, difficult feats on the trampolin; Perry and White, comedy music and conversation; Henry Clive and Mal Sturgis Walter, travesty magic, with comedy patter; Valerie Bergere and Co., "The Sultan's Favorite," comic Oriental farce, with pretty effects; Cunningham and Marlon, an acrobatic talk-fest; Six Musical Cuttys, expert instrumentalists; Wynn and Lee, "The Billiken Freshman," grotesque comedy skit; Martinnette and Sylvester, break neck acrobats, with chairs, defy the undertaker. Business good.——COLONIAL (Cecil Owen, mgr.; agent, Wm. Morris; Monday rehearsal 10).—Newhold and Carrol, parallel bar artists; Caine and Odom, dainty music and comedy; Francesca Redding, "Honora," fair; Hallen and Hayes, daffy dancers; Marimba Band, novel musical act; Redway and Lawrence, musical comedians; Karno's "A Night in an English Music Hall," amusing. Business fair.——EMPIRE (Henry K. Burton, mgr.). Sam T. Jack's Own Co. Big business. Next week: The Frolicsome Lunds JOE S. MILLER.

LA CROSSE, WIS.

MAJESTIC (F. L. Koppelberger, mgr.; agent, S. C.; Monday rehearsal 12).—Dolan and Lenhar, clever sketch, "The Highbrow Burglar"; The Berinis, good singing act; Great Fraucellas, head

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"The playette, 'A Strenuous Daisy,' deals with the complications incident to the unexpected return of an only son to his home accompanied by his bride. Their arrival takes place during the temporary absence of the parents and immediately following the disclosure of the impending ruin of the father if the son does not marry an heiress. The girl bride is safely smuggled into another room before the return of the bridegroom's aristocratic parents, who, on their arrival, unfold the plan for the salvation of the family fortunes. The son fears to announce his marriage in the face of such conditions and the ensuing complications are cleverly arranged mirth producers. The uncouth expressions of the bride, who has been introduced as 'Miss Jones, a college friend,' combined with her rough and ready table manners, shock the mother-in-law to such an extent that an open rupture occurs. Then the bride, driven to desperation, announces her true position, and is eventually welcomed to the family circle, particularly when it becomes known that she is the heiress who has been selected for a daughter-in-law."

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Direction, HENRY P. DIXON.

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liners, great heavyweight jugglers; Art Adair, went well; Alice Berry, singer, went well; W. L. Werden, assisted by Marie Gearin, "Production of Art and Song," a continuous hit. M. H. FIELD.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—Good bill, headed by Bobby Pandor and Brother; Marvelous Tokio, wire, average; Lester and Kellett, good; Lancton, Lucier and Co., pleased; Five Juggling Normans, best yet; Jas. F. McDonald, monologist, droll; Chadwick Trio, hit of bill. LEO LOGAN.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Bob and Lip Co., fair; Keene and Adams, s. and d., very good; Rose Royal and Statue Horse, hit; Laura Buckley, monolog, clever; Donald and Carson, good; Wm. B. Thompson and Co., in "Pride of the Regiment," interesting; Warren and Blanchard, singing and talking, big scream; Three Bounding Gordons, acrobats, good, m. p.——BUCKINGHAM (Horace McCrocklin, mgr.).—Wine, Women and Song, good show, well attended. J. M. OPPENHEIMER.

MALDEN, MASS.

AUDITORIUM SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; Monday rehearsal 10).—Four Lukens, casting act, real sensation; Sadie Helf, singing comedienne, took well; Mastelinel Lucey Trio, musical, well received; Mae Merrill, prima donna, one of the favorites. T. C. KENNEY.

McKEESPORT, PA.

ORPHEUM (Frank White, mgr.; agent, Polack Exchange; Monday rehearsal 10).—7-10: Mansfield Bros., Billy Dale, The Andersons, Paul and Reynolds, Tom Kumm, King and Mason, Leslie Feathers, Auston Walsh, York-Herburt Trio, Gebhart West and Berner. M. S. KAUL.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; agent, Orpheum Circuit direct; Monday rehearsal 10:30).—Three Mascagno Bros., eccentric comedians; Carlin and Clark, German comedians; Herr J. Rubens, transparent painter; World and Kingston, very good; Amy Butler and Four Boys, good; Mabel Bardine and Co., in "Sney San," Chinese classic; Otis Harlan, songs and stories, heads the bill; Calcedo, king of the wire.——GAYETY (T. R. O'Brien, mgr.).—Chas. H. Waldron's "Trocaderos," as popular as ever.——STAR (F. Trottman, mgr.).—"New Century Girls" Co.—THEATORIUM, ORPHEUM, PRINCESS, LYRIC and DELIGHT (T. Saxe, mgr.).—M. p. and ill. songs. HERBERT MORTON.

MONTREAL.

BENNETT'S (Geo. Driscoll, mgr.; agent, U. B. O.; rehearsal 10).—"The Top of the World Dancers," headliners worked hard and pleased many; Three Hanlons, hand balancing, very good; Willard Sims and Co., big laughing hit; O'Brien, Havel and Kyle, pleased greatly; Fred Dupres, singing comedian, well liked; Carter and Bluford, character singing, fair; Hilda Hawthorne, ventriloquist, scored heavily; Aerial Smith, proved a strong closing act.——LYRIC HALL.—Mason and Lee, gymnasts, very good; Florence Moreney, harp soloist, well liked; Eugene Page, mandolinist, went big; J. C. Henderson, ill. songs.

"BILLY ARMSTRONG.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; Monday rehearsal 10.30).—Prof. Lewis' Troupe of trained Dogs and Monkeys, clever; Lucius Fairchild and Helen Van Buren, "For He's a Jolly Good Fellow," very good; McCauley and Connell, b. f. comedians, a langhing hit; Willie Hale and Bro., very good. GEORGE FIFER.

NEWARK, N. J.

PROCTORS' (R. C. Stewart, mgr.; agent, U. B. O.; Monday rehearsal 9).—Valeska Suratt and Co., in "the Belle of the Boulevard," proved a winner; Exposition Four, clever musicians; Wm. Wolf and Co., in "The Head of the House," good; Nelson and Otto, repeat former success; Camille Trio, work well, as did the Wynnings in s. and d.; Fred Watson, monolog, and Rae and Broseche, in "A Woman of Few Words," helped along.——AMERICAN (Geo. McDermit, mgr.: agent, Wm. Morris; Monday rehearsal 9).—George Lashwood is tearing things off in a lively manner; Thos. Keough and Ruth Francis, in "The Ward Heeler," langhs; Hall and Earl, comedians; Darlings' Mules, funny; Two Roses, instrumental; Edith LeRoy, comedienne, comely; Harvey and Lee, old favorites; Aston and Stevens, patter act.——ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—The Five Durands, featured, went very well; Herts-Stahl Co., in "The Banker and the Thief"; Phil Broun, character comedians; Jess Sanders in monolog; Mayland and Housel, Will Burke and Co., in clever skit, "The Jew Peddler"; La Belle Twins, s. and d.; Leonsa, clever contortionist; Geo. Horne, comedian; Foley and Dale, all seemed to please.——EMPIRE (Leon Evans, mgr.).—The Cozy Corner Girls are doing a nice business here with good show, including Rossi's Musical Elephants and his four dancing girls.——WALDMANNS (Lee Ottelengul, mgr.).—A good show here by the Bowery Burlesquers, headed by Ben Jansen and Lizzie Freligh; trade is brisk at this house.

JOE O'BRYAN.

NEW BEDFORD, MASS.

NEW BEDFORD (W. B. Cross, mgr.).—Danny Simmons, good; Fitz's Dogs, clever dogs; Mae McDonald, very popular.——SAVOY (J. W. Barry, mgr.).—7-9: Clark Brothers, did nicely; McLain Sisters, novel sister act.——NICKEL (J. McAloon, mgr.).—Pictures. H. C. TRIPP.

NEW ORLEANS, LA.

Phenomenal business at all theatres, occasioned by Mardi Gras visitors. AMERICAN (Wm. T. Grover, mgr.; agent, William Morris; rehearsal Sunday 10).—Bennington Bros., neat opener; Howley and Leslie, did nicely; Menetekel, excited curiosity; Kathryn Miley, amused the visitors; the Moores, well dressed number; Hall and Earle, evoked laughter; Eltinge, peerless.——ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Lena Pantzer, will received; the McGreevis, comedy, scored; Five Avolos, warmly welcomed; Carson and Willard, liberally applauded; Gordon Eldrid Co., hearty appreciation; George Auger, went big; Mlle. Blanci, more delsartian than terpsichorean; Lavine-Cimaron Trio, closed the show.——WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Sunday 10).—Jones, musical, found favor; Pick, educated equine, fine reception; the Huxtables, return engagement, hit; Miss Yong, singer, vivacious; "The Burglar" held interest; Ampero and Joaquin, dancers, graceful. O. M. SAMUEL.

NORFOLK, VA.

COLONIAL (W. T. Kirby, mgr.; agent, U. B. O.; Monday rehearsal 10).—Inna and Lorella, acrobatic act, pleases; Karl, playing selections on freak instruments, hit; Gordon and Pickens Co., take well; H. T. MacConnell and Co., "The President of the 13 Club," score, langhing hit; The Alpha Four, hoop-rolling and juggling; Lora Merrill and Frank Otto in "After the Shower," recalled at every performance; Lasky's "Twentieth Century, Limited," scored heavily.—MAJESTIC (Otto Wells, mgr.; agent, Norman Jeffries). — "Four Soldier Fiddlers," excellent; Davis and Merrill, comedy sketch, fine; Leo Tempest, good reception; pictures close. 10-12: Louis Worth, eccentric comedian; Pasquelina Devoe and Walter Evans and Co., comedy sketch.——ORPHEUM (Stephen Butler, mgr.; agent, Norman Jeffries).—7-9: Louis Worth, Pasquelina Devoe and Walter Evans and Co. 10-12: Four Old Soldier Fiddlers, Davis and Merrill.

LEO TEMPEST.

PITTSBURG.

GRAND (J. P. Harris, mgr.; agent, U. B. O.; Monday rehearsal 10).—Howard and North in "Back in Wellington," big hit; Imperial Musicians, novel; Three Nevaros, much admired; Tempest, Sunshine Trio, good singing; Edwina Barry, supported by Wm. Richards and Co., kept everybody guessing; George Austin Moore made good; Stuart, "the Male Patti," clever and mystifying. First time for Stuart at the Grand. Silvers, lots of laughs. Curson Sisters, startling aerial performance.——KENYON (H. R. Polack, mgr.; agent, Polack Exchange; rehearsal 10).—Two feature acts, drawing large audiences. Frank Ruttledge and Co. in "Our Wife" and Paul Asard Trio, acrobats. Other good acts in bill are Francis Wood, Cooper and Brown, Keene and Deane.——LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal 10).—Big hit registered by Stewart and Raymond, female minstrels; Spanish Dancers, Matilda and Aleva, much applause.——GAYETY (Henry Kurtzman, mgr.).—"The Gay Masqueraders," by the applause received will no doubt make good. The music is the best part of production. ACADEMY (Harry Williams, mgr.).—"Miss New York, Jr.," one of the best companies here this season. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tebbetts, mgr.; agent, U. B. O.; Monday rehearsal 10).—Alpha Comedy Four, s. and d., fair; Ethel Fuller and Co., "A House of Cards," went well; Hayes and Alpoint, "Hans Nix's Baby," fair; Henry Leone and Anne Dale, singing, good; Dan Burke and his "Wonder Girls," pleased; W Coughter, ill. songs.

GEORGE FRANKLIN

PORTLAND, ORE.

ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Fred Lindsay and Co., headliner, novel and interesting; Walter C. Kelly, "The Virginia Judge," scream; Reed Bros., clever gymnasts, good comedy; Bowser and Hinkle, good; J. W. Clark's Monks, excellent; Julia Frary, entertaining; Ubel and Irwin, good.——JANTAGES' (John A. Johnson, mgr.; agent, W. S.).—Four Aerial Lloyds, excellent features; Blake's Mule Maud, scream; Violinski, real musician; Young Buffalo, clever; Somer and Ott, liberally applauded; Small, Sloane and Sheridan, excellent; Leo White, ill. songs, good.——GRAND (Frank Climberry, mgr.; agent, S.-C.).—Montrose Troupe, clever acrobats; Matthews and Bannon, scream; Herbert, frog man, great; Winnifred Stewart, excellent; Barriton, Jim Rutherford and Co., good; Fred Baner, ill. songs. W. B. B.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Mason, Milbur and Gordon, headliner, great; Variety Trio, hit of bill with singing; Lewis and Lewis, sketch, good; Isabelle Howell, exceptionally clever; G. F. Bailey, one-legged barrel jumper, found favor; pictures. J. E. P.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—M. p.; Pankleb and Co., pleased; Will Hart, very well liked; Tom and Gertie Grimes, laughs; The Four Bards, excellent.——GRAND (Cornelius Keeney, mgr.; agent, W. S. Cleveland; Monday rehearsal 11).—M. p.; Al. Warren; Gordon and Barber, good; Barrett and Willard, very well received; Blake's Comedy Circus, headliner, good animal act.

G. R. H.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Orpheum road show. Capacity business. Ida O'Day and Co., "A Bit of Old Chelsea," scored big; Burke Clark, with act, also good; Melville and Higgins, hit of bill; Knight Bros. and Marion Sawtelle, eccentric dancers, immense; Hyman Meyer, comedy pianologist, well received; Maude Roches, "A Night in a Monkey Music Hall," continual langhter; La Titcomb, "Singer on Horseback," well received; Montambo and Bartelli, acrobats, very good.——MISSION (John Clark, mgr.; agent, C. S.; rehearsal Thursday 10).—Good business. Arthur Dean Sextet, well received; Brothers Daunm, novel acrobats, well received; Harry Gordon, dancer, good; Mr. and Mrs. W. W. O'Brien, pleased; George H. Wood, b. f., fair; Delmore and Lee, aerial sensation, scored big.——MAJESTIC (Harry Revler, mgr.; agent,

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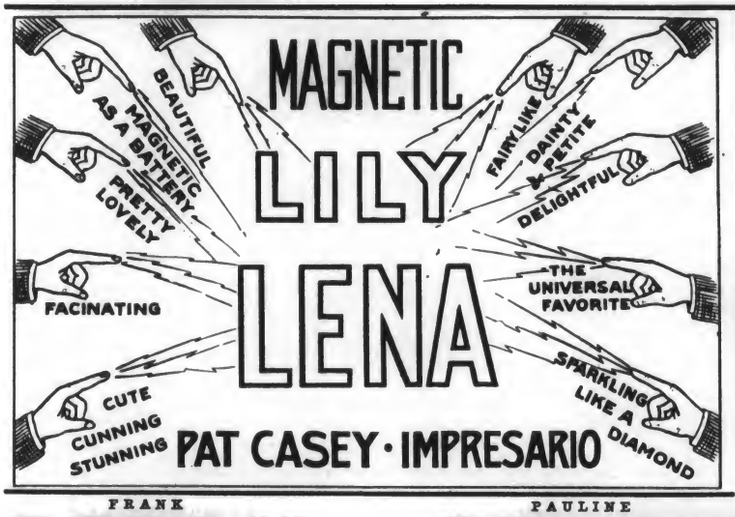

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ANNOUNCEMENT

The ***BERT LEVEY CIRCUIT*** *WILL OPEN offices in OKLAHOMA CITY, ERNEST BARBOUR, Representative, and CHICAGO, Ill., PHIL A. FREASE, Representative, on or about FEB. 15 and MARCH 15 respectively.*

FIRST CLASS ACTS WANTED AT ALL TIMES

Fischer, Seattle and Revier, Salt Lake; rehearsal Monday 10).—Vaudeville and pictures. Five shows a day, s. r. o. Marvelous Reno, wire act, well received; Baby Halcyon, a six-year-old, good enough for the big time; Musical Camerons, good. EUGENE J. OWEN.

SAN ANTONIO, TEX.

ALAMO (Curt Wiehl, mgr.; agent, direct; Monday rehearsal 12).—Sig. Reinfields, lady minstrels, went well, here for two weeks.——STAR (C. F. Newell, mgr.; agents, Williams-Kueheller Co.; Monday rehearsal 10).—Miss Jewell and Co., good; Lucy Walker, went well; Lawrence Alberts, well received.——AUDITORIUM (Brown & Storm, mgrs.; agent, Princess Theatrical Exchange; Monday rehearsal 12).—Mlle. Brochard, European novelty act; Quigly Adair, s. and d.; Miss Tolbert, soubret.——Academy of Music opened Monday, Feb. 7, with "The Strollers," a vaudeville combination. The company: Pauline Walsh, impersonator; Reno, handcuff act; Billy Clark, b. f.; Eneles Norris, soubret; Adaisde and Stephens and William Lent in a playlet, entitled "How to Become an Actress"; Naterine Manning, contralto, soloist. LLOYD.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; rehearsal Monday 10).—Week 31: Extra good bill. Long and Cotton, good; Josephine Gassmann, excellent; Nellie Burt, neat singing act; Malvern Troupe, clever acrobats. Pictures.——PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 1).—O'Dell and Hart, langhable; Al Franks and Co. in "A Troublesome Peddler," applanded; ill. songs and m. p.——EMPIRE (H. C. Moore, mgr.).—M. p. and ill. songs by Annie Montgomery.——GRAND (R. Beers Loos, mgr.).—Special engagement of Eliot Beamer, basso, good; m. p.——JEWELL (M. S. LeClaire, mgr.).—M. p.——UNION F. W. Rnblow, mgr.).—M. p.——NOTE.—Earl Marsh, treasurer of the Pickwick, left 31 for an extended eastern trip.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wlienshy, mgr.; agent, Inter-State; Monday rehearsals 2).—Don Carney, piano recitations, a big hit; John H. Reid, scored big; Bennet Sisters, s. and d., very good; George Crotty, scored well; Charles and Kittie Gibson, well received; Bob Albright, hit; May Rerdeile, hit of the bill.——COZY (Charles Bernard, lessee; Arthur Lucas, res. mgr.).—Fifth successful week of Zinn's Musical Comedy Co., presenting "The Sultan of Morocco," a tuneful and bright musical comedy, with plenty of good singing and clever dancing. The leading parts are well taken by Ola Olsen, Celia Mavis, Frances V. Grey, Arthur Mores, Sam Hyams, J. W. Clifford and Hasel Wilson. The Bijou will not rnn vandeville as was heretofore stated in VARIETY, as the Bijou Stock Co., under the direction of E. A. Schiller, is having a most successful rnn, and their stay in Savannah will be indefinite.
R. MAURICE ARTHUR.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—3-5: Harry Bryant's Burlesque Co., pleased. S. R. O. at each performance. 7-9: Rose Sydell Big Show. Opened to good business. S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—Clara Belle Jerome and Girl; Winona Winter; Felix and Barry and Co.; Reynolds and Donegan and Garden City Trio, all scored heavily; William Flemen, fair; Risley and Remo, good opener, excellent bill.——MAJESTIC (Frank Donnellan, mgr.; agent, S.-C.).—Balton Troupe, excellent; Rees Prosser, scored, Collins and Brown, very funny; Smith and Harris, landed many laughs; Miller and Russell, very clever; Pero and Wilson, warmly rewarded.——PANTAGES' (Alex. Pantages, mgr.; agent, W. S.).—Four Hermans, remarkable; Billy Beard, scream; Seymour and Dupre, fine; Louisiana Quintet, riot; Karl Hanley and Co., very clever; Jenifor and George, very good, bad position. W. C. T.

SHARPSBURG, PA.

MAJESTIC (Jonas Miller, mgr.; agent, Polack Exchange. Monday rehearsal 10).—7-10: Steppe and Soladar, Gertie Ritchie, Wilbur and Harrington, Delous and Pearl, Leslie Feathers, the Andersons, Mr. and Mrs. Henderson, Sonscrant, Cecil Hall, Tom Kum. M. S. KAUL.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, genl. mgr.; agent, direct; Sunday rehearsal 10).—Benjamin Chapin, headliner, "Abraham Lincoln" sketch, fine; Mr. Hymack, lightening changes, unique, big hand; Anna Laughlin, s. and d., popular; Charles F. Semon, monolog, pleasing; Steiling and Revell, acrobatics, clever; Mankin, "frog man," very good. C. S. C.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, W. V. A.).—Lottie Williams and Co., strong feature; Abearn, cycling comedian, novel; Jimmy Lucas, went big; Pauline Moran, excellent; Doiley and Sayles, scream; Charlene and Charlene, good; Douglass and Douglass, strong opener.——PANTAGES' (E. Clarke Walker, mgr.; agent, W. S.).—Pauline, a sensation; Vin's Models, splendid; Erreto Bros., clever; the Hedlickar, good; Musical Montgomerys, enjoyed.——WASHINGTON (Geo. Blaksley, mgr.; agent, S.-C.).—Schiaveny's Tronpe, headline; Phantastic Phantoms, very good; Kelly and Wentworth, a hit; Harry Bachellor, went well; Ralph C. Whitehead, landed solid; Three Singing Girls, favorites.
J. E. M'HUGH.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, W. B. O.; Monday rehearsal 10).—Dennis Bros., breakaway ladders, good; Elsie Boehm, freak voice; Porter J. White and Co., in "The Visitor," a very good sketch; Bowman Bros., fair; Kelmar and Brown, very neat stepping; Victoria Four, entertaining; Ergotti and Lilliputians, novel Risley troupe.—GILMORE (Wm. Ryan, mgr.).—7-9: Columbia Burlesquers, with good olio. 10-12: Whiteside-Strauss Co., in repertoire and vandevilie; Johnson Sisters, Musical Lockwoods, Marie Le Clair, Maude Clement, Vivian Laidlaw, Dewey, violinist; Burdette Bros., acrobats. G. A. P.

ST. JOHN, N. B.

ORPHEUM (F. G. Spencer, mgr.; agent, I. B. O.).—Maximo King, wire walker, good.——NICKEL (Walter Golding, mgr.).—Pictures and songs; vocalists, Holmes and Buchanan. Capacity.——UNIQUE (F. G. Spencer, mgr.).—pictures and songs; vocalist, Jas. Tufts. Good business.——STAR (Robert McKay, mgr.).—Pictures and songs; vocalist, Anna Edwards. Business good.——GEM (Fred Selby, mgr.).—Pictures and songs; vocalist, Percy Harney. Good business. GORDON.

SYRACUSE, N. Y.

GRAND (Jo. Pearlstein, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Pederson Bros., went big; Frankie Carpenter, Jere Grady and Co., fair; Mrs. Wm. E. Annis and Co., good; Frank Morrell, pleased; Gus Edward's Blonde Typewriters, fair; Little Billy, went big; Marcel and Boris, hit of bill.——Ray Cox did not appear after Monday matinee on account of a very heavy cold.
SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; Monday rehearsal 10).—Albert Chevalier, great; Royal Tokio Troupe, sensational; Howard and Lawrence, fine; Wentworth, Nestor and Teddy, a hit; Oscar Loraine, pleased; Brady and Mahoney, fair; Sully Family, clever.——MAJESTIC (Wm. Morris, Inc., mgr.; Monday rehearsal 10).—Four Mortons, scored strongly; Kara, very clever; Tom McGuire, funny; Bert Grant and Irving Jones, fair; Wilton Bros., pleased; Glendower and Manion, clever.——GAYETY (T. R. Henry, mgr.).—The Great Behman Show is a glitedged one and caught the crowds.——STAR (F. W. Stair, mgr.).—Miner's Americans, pleased.——GRIFFIN'S AYRES STREET (Peter F. Griffin, mgr.).—Vaudeville and pictures. HARTLEY.

TYRONE, PA.

BIJOU (M. L. Schaibley, mgr.; agent, Gus Sun; Monday rehearsal 1).—3-5: Bob McLaughlin, b. f., good; Wagner and Campeau, pleased. 7-9: Violet Gleason, singing comedienne, pleased; O'Neill Trio, s. and d., good.

VANCOUVER, B. C.

ORPHEUM (A. S. Cough, mgr.; agents, S.-C.; rehearsal Monday 11).—Geraid, juggling, headliner; Alf. Rippon, ventriloquist; Pete Baker, dialectian; Hathaway and Sugei, s. and d.; Les Theodores, acrobats; Moore and Palmer, comedy sketch.——PANTAGES' (Geo. Calvert, mgr.; agent direct).—Three Yascarys, acrobats; Four Sullivans, s. and d., share headline honors; Davis and Walker, s. and d.; Rembrandt, cartoonist; The Martins, sketch; Dan Fayblo, ill. songs and m p. MAC.

WASHINGTON, D. C.

CHASE'S (Winnifield DeWitt, mgr.; agent, U. B. O.).—Marie Denton, imitations; The Wheelers, clever jugglers; Spissel Bros. and Co., pantomime juggling, very good; Samardoff and Soma, good; Three Vegrants, musical, big ovation; Burt Earl, comedy banjoist, pleased; "Country Club," big impression.——LYCEUM (Eugene Kernan, mgr.).—"Big Review," one of the best here this season.——THE ARCADE PALACE OF FUN.—Opens 14.——VIRGINIA (Wm. Aurey, mgr.; agent, U. B. O. and S.-C.).—Nelusco, good; Italian Opera Trio, hit; DeWitt and Elmer, scored; The Deiatenoes, acrobats, clever.——ACADEMY OF MUSIC (Jno. Lyons, mgr. and agent).—Fred Wilbur, comedian, went well; Sondheimer and Helmuth, dancers, good; pictures.——GAYETY (Geo. Peck, mgr.).—"The Serenaders," headed by Bob Van Osten, a clever comedian in two pleasing burlettas.——CASINO (A. C. Mayer, mgr.; agent, William Morris).—Paris, Conway and Paris, well received; Musical Mays, very good; Four Comrades, acrobats, clever; Frances and Irving, good; Jimmy Cowper, pleased; Rose De France and Dogs, creditable; Colton and Darrow, scored; Whitley and Bell, pleased; pictures.——MAJESTIC (Frank B. Weston, mgr.).—Bradley Minstrels, good; Alice Teebow's Cats, well received; Roach and Hart, excellent; Elizabeth Herald, artist, scored; pictures.——PLAZA (Tom Moore, mgr.; agent, McCassen).—Harly Chick, good; Teller's Quartet, pleased; pictures.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.).—Rents-Santley Co. opened to very good business. Rice & Barton's Big Gaiety Co. latter half of week. C. M. H.

WINNIPEG, CANADA.

DOMINION (W. B. Lawrence, mgr.; agent, Wm. Morris).—Herman Leib and Co., in "Dope," headlined, refreshing sketch, splendidly done, Mr. Leib scoring; Five Juggling Jordans, hit; Sophie Tucker, very bright, went big; The Bachelor Club, singing, very fine; King and Marshall, good; Maud Allen, good; Dilla and Templeton, good. BIJOU (Geo. Cave, mgr.; agent, S.-C.).—The Lasgard Troupe, headlined, went big; Frankie Kane and Leo Kantor, "The Interrupted Honeymoon," excellent; Mier and Mora, bag punchers; Fox and Ward, minstrels, and Frank Whitman, dancing violinist, completed fine bill.——NOTES.—When "dark" for the whole week, the Walker (Klaw & Erlanger bookings), has been swinging in the Orpheum shows from Minneapolis on their way westward.—This week the bill was spoiled by the management running in four local and very ordinary acts.—The bill: "In Luson," English Operatic Quartet, McGinnis Brothers, Robert Henry Hodge and Co., Scott and Wilson, Walter McRaye, May Leonder and Her Gladiators, Eilsen Maguire, Great Jupiters.—Orpheum bookings are also down for next week.—Through the illness of one of their members the Five Juggling Jordans were badly handicapped in their Monday shows. They finished the week, however, in splendid form.—The local theatrical hockey league, which has been such a source of pleasure to visiting artists, legitimate and vaudeville, stand thus: William Morris, The Shuberts, melodrama, and S.-C. Klaw & Erlanger's playhouse is not represented. HUGH.

YONKERS, N. Y.

WARBURTON (Joseph E. Schanberger, mgr.; agent, Edward S. Keller; Monday rehearsal 10:30).—Hassan's Ben Ali's Arabs, acrobatic act, good; Milo Beidon and Co., "Button, Button, Who's Got the Button?" (New Acts), good reception; Cooke and Rothert, c. s. and d., very taking; Mosart and Rose, music and singing, good; "The Naked Truth," very funny; Marion Shirley, dainty singing and banjo playing, did nicely, not appreciated; Kaufman Bros., b. f., real hit.——ORPHEUM (Sol. Schwartz mgr.; agent, Keith & Proctor's; Monday and Thursday rehearsal 12).—Good program. 7-9: James C. Shepard and Co., in "The Masterpiece," good; Katerina and the Katzenjammer Kids, comical Dutch pickaninnies, good dancing; Mitchell Three, acrobatic and boxing, did well; Sidney Falk, singing "Hoop-la," very good. ORIS.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, mgrs.; agent, Gus Sun).—Eugene Emmett, neat singing act; Drisco and Earle, pleasing; Stanley and Chambers, trampoline acrobats, nice line of tricks, first half of week. The Morrisons, comedy sketch; Buckley and Hall, comedians, and Fanton Trio, acrobats, second half.——NOTES.—Fitch and Hanitch have arranged for daily change of "syndicate" pictures at the Bijou.—Joseph Wess, manager of Avon Park, was married Feb. 6 to Miss Lulu Mackey, the only woman attorney at the Trumbull County, O., bar. The pair will spend a honeymoon in Hungary.—Part of the Park theatre building will be converted into a hotel and restaurant.—The Adams Amusement Company may decide to reopen Avon Park this summer.—Idora Park will again play "United" acts this season. C. A. LEEDY.

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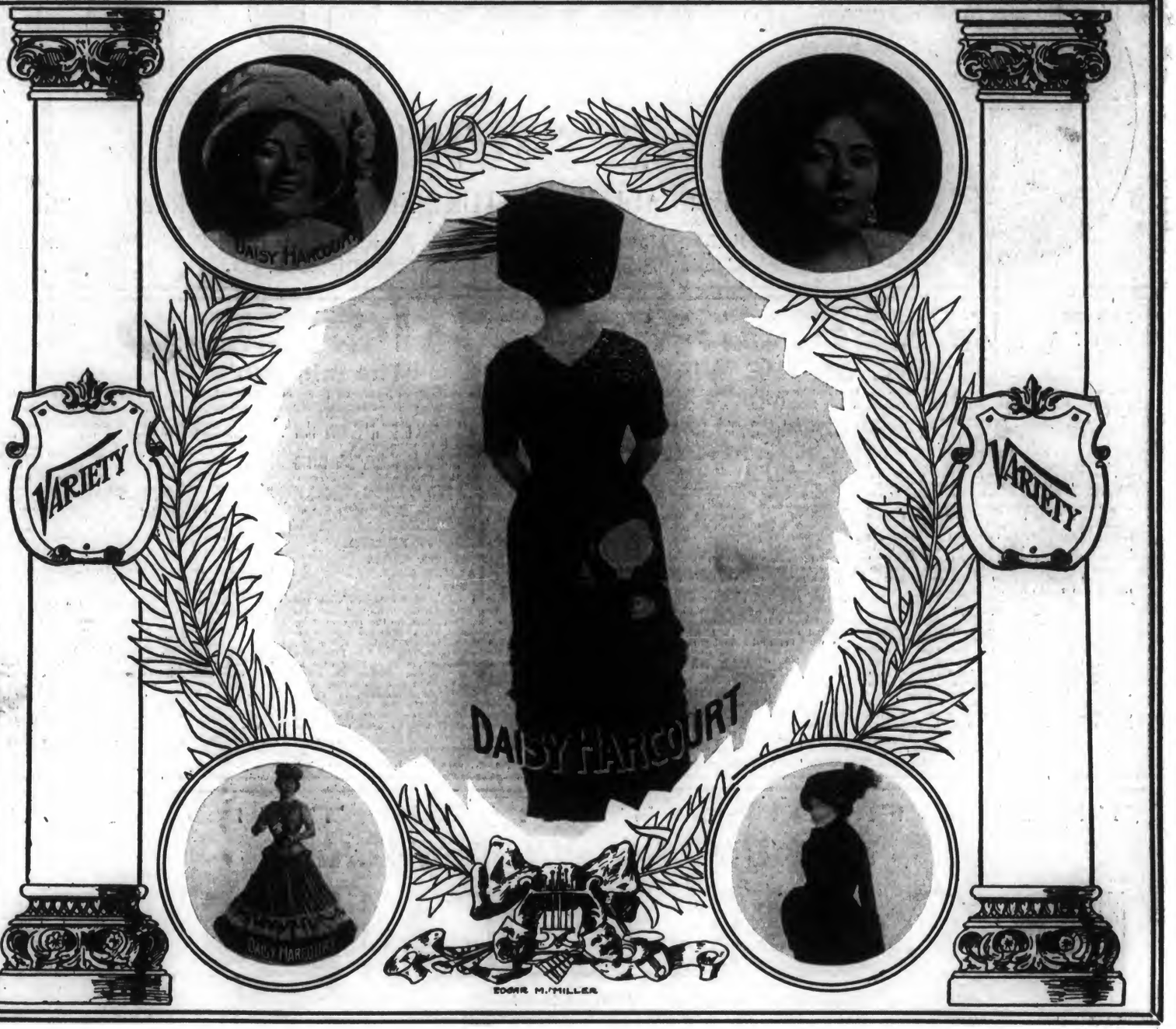

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"EVENING WISCONSIN."
Tuesday, Feb. 8, 1910.
AT THE MAJESTIC.

"A well-balanced bill, though one without any particular feature, is presented at the Majestic theatre this week.

"Probably the most interesting number of the programme is Caicedo, who styles himself 'king of the wire.' It has been close to ten years since Caicedo last was seen here. His act shows him more skillful than ever, and his grace and ease on the slack wire is a revelation. Feats performed by him are unusual, to say the least—especially when he works wearing cavalry boots and spurs. His act is one of the best of the kind ever seen here."

"SENTINEL."
Tuesday, Feb. 8.
MAJESTIC.

"The best acts on the bill are those given by 'the great Caicedo.' Caicedo's work on the wire justly entitles him to the claim that he is in a class by himself. The ease and grace with which he dances, turns somersaults, and performs difficult acrobatic feats on the slender wire high above the stage make the act most alluring. Then riding boots with spurs are donned and even more astonishing things are done."

"FREE PRESS."
Feb. 8, 1910.
MAJESTIC.

"Caicedo, a slack wire-walker, dancer and jumper, gives an act so full of thrills that although no lack of interest palls the observer, it is with a sigh of relief that one sees the act ended and the performer safely upon the stage. At one point, when the actor, booted and spurred, having discarded the moccasins usually worn on the wire, stands upon a chair which he has balanced on the slack wire, one wants to scream, the strain is so tense and it seems so certain that the little, foreign-looking man in yellow silk, will be dashed to the floor. But he gets through it safely and adds more thrills by turning somersaults and doing other stunts on his wire before he finally retires."

"DAILY NEWS."
Tuesday, Feb. 8, 1910.
MAJESTIC.

"There should be no jealousy among performers this week. The acts are so uniform that no one has a call to be bragging about superior merit. If the applause at the opening matinee counted for anything, it showed that there were no leading favorites.

"The Great Caicedo, king of the wire, proved his right to the title. He danced and turned somersaults until the whole audience was won. It makes no difference to Caicedo which way you want him to vault, forward or backward, it is all the same to him. By the way, he's an Italian and a fearless one."

"TELEGRAPH-HERALD."
Friday, Feb. 4, 1910.
AT THE BIJOU.
Great Caicedo.

"The Great Caicedo, better known over the world as 'The King of the Wire,' started his career as a bareback rider in the city of Popayan. At the age of six he was the feature attraction of a circus touring Spain. When Mr. Caicedo informed his master of his intentions to perform the same tricks on a high wire as he did on ground, he was laughed at, many thinking that the boy had lost his mind. Caicedo, however, started in to practice, and at the expiration of seven years his ambition was realized. The act was brought to the United States in 1883 and in 1887 he went to Europe, where he appeared before all the crowned heads. The Czar of Russia asked for Caicedo's act in his palace for the benefit of the Royal family. Caicedo consented and was complimented and rewarded by his Majesty. Caicedo then appeared at the Buckingham Palace before Edward VII., King of England, where his performance was pronounced marvelous. He received two hundred pounds ($1,000) as a reward for his services, and the title of 'King of the Wire' was bestowed upon him. Caicedo has visited every country in the world and is one of the most popular among the celebrities. Caicedo will retire from business in two years and go to live in his own country in Colombia, South America. He is 42 years of age, and has been before the public since a child of five. His engagement at the Bijou this week has attracted a multitude of people to the theatre."

"DAILY NEWS."
Thursday, Feb. 10, 1910.

"The really big feature of the bill is Caicedo, 'the wire king,' whose really marvelous feats on the wire make every audience gasp with amazement. No feats equalling those performed by Caicedo have been seen in Milwaukee and his performance is well worth seeing. The entire bill is one of uniform excellence."

"His work is in a department all his own."—"Sun." "The Great Caicedo will not be deposed in a great character ever seen in Indianapolis."—"News." "Great reports in Indianapolis papers this week, while, his act being spectacular."—"Star."

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VOL. XVII., NO. 11. FEBRUARY 19, 1910. PRICE TEN CENTS.

"MERGER" GROWING CLOSER BUT STILL IN THE CLOUDS

Many Meetings Between the Beck and Morris Sides, without Tangible Result. Terms Delaying Definite Action.

Under a double bond of secrecy since their meeting a week ago Wednesday, the first in New York, of the later-day "merger" conferences, Martin Beck, William Morris, et al., the parties to the looked for vaudeville compact, have allowed nothing to escape during the week from the gatherings since then, of which there have been several.

Hardly anything, more than surmises, has been bruited about, information on the prospects of Beck and Morris coming together being unobtainable in the general way.

There have been meetings, however, several of them. All were attended by the principals, Messrs. Beck, Morris, Morris Meyerfeld, Jr., and Felix Isman, while John W. Considine may have been present at one or more. Morris and Beck may have held confabs alone.

There isn't any doubt left in the minds of those near the leaders that the negotiations, though they are successfully pursued, will last for three weeks anyway, perhaps longer. On Tuesday Mr. Meyerfeld said Mrs. Meyerfeld would come on to New York to make a trip with him to Havana. While this was not committal in any way, it is an indication the Orpheum people expect the sessions to be prolonged. The presence in New York of Jos. M. Loewe, a stockholder in the Orpheum Co., and who came on with Mr. Meyerfeld from San Francisco, is also accepted as a possible wind sign, Mr. Loewe having remained here for some days now with nothing more to do apparently than to make himself agreeable about the Long Acre Building.

The strongest report of the week was that the first talk indulged in by the conferees on terms (which are the stumbling block) led to an arrangement about the booking office to be established in New York. It was also said that Mr. Beck held out the privilege for himself or the Orpheum Circuit to invade the east, with his own theatres.

On top of this latest report came another that either Beck or the Orpheum people had secured the lease of the theatre to be erected on the site of the "Brewster Block," at Broadway and 48th Street, and that plans for a theatre there, following Mr. Beck's suggestions, have been drawn.

On Tuesday a meeting in the United Booking Offices was reported with E. F. Albee, Percy G. Williams, Mr. Beck and Mr. Meyerfeld present. It was held in Mr. Albee's private office, with John J. Murdock in the next room at the time. Mr. Murdock was not invited into the meeting. It could not be learned whether the "western people" (Beck and Meyerfeld) sounded "the east" on a consolidation of the whole, or whether "the east" wanted to know of "the west" what "was doing."

In this connection a United manager informed a VARIETY representative this week that the "western people" denied that the Wednesday meeting reported in last week's VARIETY had occurred. The opinion prevailing had been that those managers interested in the movements of Beck and Morris has had them "trailed" of late, but the United manager who made the statement seemed inclined to accept the denial as against the printed story, disproving that theory.

Denials were more in favor through a press notice having been sent out regarding a dinner tendered Felix Isman at the Holland House last Sunday night. The press notice said that it was $100-a-plate affair. Beck, Morris and Meyerfeld were mentioned as among those present. Neither was there. The show people at the banquet tables were Edward L. Bloom, Larry Mulligan and John W. Considine.

(Continued on Page 9).

HARRIS STARRING ETHEL LEVEY.

Paris, Feb. 7.

It may be safely stated that Ethel Levey, the American actress, has arranged to star in a musical production a New York manager named Harris is to put out.

—

Investigation of the above brings to light that Miss Levey has been engaged as a star by Henry B. Harris, and will be presented next season in an elaborate production planned by Mr. Harris of a musical comedy now being written by Channing Pollock. Karl Hoschna, who wrote the music for "The Three Twins" and "Bright Eyes," will attend to that department of the Harris show, first to see the light in September.

M. S. Bentham, the vaudeville agent, who has always looked after Miss Levey's interests on this side, when asked about the Paris report, would make no statement. Mr. Bentham said, however, that Miss Levey had appointed him her manager, and that he would look after all engagements for her hereafter, stating that if Miss Levey returned to New York, before she left again, some weeks in vaudeville would be played, William Hammerstein and Mike Shea having first call after any production engagement had been concluded.

The American girl will next be seen in the revue to be offered by the Olympia, Paris. It is certain that Miss Levey will bring over with her a wealth of fashionable gowns, all made in Paris.

Laddie Cliff, the English youngster, who has been a big success in vaudeville on this side, has also been engaged by Mr. Harris for the same show. Laddie has been ill for the past week.

BARRYMORE'S NEW SKETCH.

Atlantic City, Feb. 16.

"The White Slave" is a new sketch presented by Lionel Barrymore, McKee and Doris Rankin at Young's Pier this week. It takes the place in vaudeville of the sketch Mr. Barrymore played for two weeks recently. Doris Rankin replaces Phyllis Rankin in the company. Mr. Barrymore plays an Italian character.

The new sketch has been booked by Pat Casey to appear at Hammerstein's, New York, March 8.

AMERICAN ARTISTS PERISH.

(Special Cable to VARIETY.)

Paris, Feb. 16.

Several vaudeville artists were on the passenger list of the steamship General Chenzy, wrecked in the Mediterranean last week. Derenda and Green, knockabout comedians, from San Francisco; Elsie Henry, an American comedienne, who had just returned from a visit to her home; Jolly Velias, a dancing couple; Nestor, cartoonist; Dufor, singer, and Janiot, comic (the four last mentioned being Europeans) are supposed to have been drowned.

CLAIMS DEATH ENDED AGREEMENT.

(Special Cable to VARIETY.)

London, Feb. 16.

Some of the halls booked on the Barrasford Tour are said to be claiming that the death of Thomas Barrasford terminated the booking agreements. This will raise a new point in the mixed up situation if persisted in. The booking agreements may be the source of a law suit.

It has been told to a Variety representative that Walter De Frece is stating to his intimates that the Barrasford Tour will be practically his.

Geo. M. Leventritt, the Morris attorney, leaves Liverpool Saturday on the Mauretania. It is not thought Mr. Leventritt accomplished anything definite regarding the Barrasford houses about which he made the trip, although Mr. Leventritt visited Paris and Brussels, two cities where the late manager established "Alhambras."

Mr. Leventritt would not say anything regarding his visit here.

BUTT IS SAILING.

On Saturday Alfred Butt, manager of the London Palace, sails for England. Up to Wednesday Mr. Butt had entered into no agreement with an American circuit for an exchange of acts or upon other matters, though it was then assured that some final understanding would be reached before the English manager left.

One of the bookings made by Mr. Butt while here is Nat Wills, who will appear at the Palace for eight weeks, commencing in the summer at a large salary. The booking went through the Marinelli office. Another act wanted by Butt is "The Divine Myrma."

MAY SECURE SURATT.

About Wednesday Valeska Suratt thought she would have to leave for her home in Terre Haute, Ind., where one of her family is ill.

Miss Suratt has fulfilled her United contracts, and with the fulfillment has set her price above that first signed for. During the week the Morris office had scouts out for Miss Suratt. Bert Cooper was doing the scouting.

AFTER BRIGHTON'S HALL.

The Brighton Beach Music Hall may undergo a change of management and policy the coming summer, thereby removing a complicated situation and much anxiety for Dave Robinson, who has the opposition vaudeville hall at the beachside.

Walter Rosenberg, who has made much money recently up on the New York Roof, is in negotiation for the Music Hall to operate for legitimate attractions during the hot spell, along with his Asbury Park and Long Branch theatres.

If the deal goes through Mr. Robinson will bathe more frequently this summer than he did last. Robinson will open his house May 16, with regular variety bills, playing a season of twenty weeks.

Last year during vacation time Mr. Robinson's Brighton Theatre and the Music Hall waged war, with each booked through the United Booking Offices.

FAY COURTENAY DIVORCED.

Cleveland, Feb. 16.

Fay Courtenay, who is starring in "St. Elmo," ran over from Buffalo, where she was playing, last Thursday, and secured a divorce from Theodore Gamble, a vaudeville artist, on the grounds of desertion and non-support. The marriage ceremony was performed in Jersey City Aug. 29, 1901, and has since that time been kept a secret. When the present divorce petition was filed last November Miss Courtenay denied that she was a party to the suit and said she had never known any Theodore Gamble.

THE OLDEST ELK.

Webster City, Ia., Feb. 16.

Joseph Tuffree, a member of the Marshalltown (Ia.) Lodge, No. 312, B. P. O. E., and the oldest Elk in the United States, celebrated his one hundredth birthday last week. A special meeting of the lodge was called. The old man is as strong and active as most men forty years his junior; is at his real estate office each day and gets around the country with the ease of a young man. He has a son and grandson, also members of the Marshalltown Lodge.

FRED WARREN MARRIES.

Louisville, Feb. 16.

During the engagement of Warren and Blanchard at the Mary Anderson last week, Fred Warren was married at Bosler's Hotel to Marie Berlin of Indianapolis. Squire Chas. C. Wheeler performed the ceremony and Al Blanchard was best man.

"BRIGHT EYES" COMING IN.

If no hitch occurs, Jos. M. Gaites' "Bright Eyes" will open at the New York Theatre, Feb. 28, Max Rogers and "The Young Turk" leaving there the Saturday previous.

PLAYING ON BOTH SIDES.

Acts produced by G. Molasso are now playing on both sides of the opposition fence. At the American this week Molasso's "Apache" dance is on view, while at the Greenpoint, Molasso's "Paris by Night" is billed.

"Paris By Night" it appears from an instrument in writing, was transferred by Mr. Molasso to Fred Zobedie last June. This week the act was placed through the Pat Casey Agency to open on the Orpheum Circuit. Another Molasso production, not yet shown, carrying nine people and called "La Petite Gosse" opens at the Orpheum, Spokane, Feb. 28. The title of the latter turn is also vested in Mr. Zobedie.

Molasso will likely produce a couple of acts for the Morris Circuit within a few weeks.

PLAYED IN A CAGE.

Chicago, Feb. 16.

Mason City is somewhere in Iowa, and somewhere in Mason City is a vaudeville theatre called the Bijou.

The management wrote Paul Goudron of the Sullivan-Considine office, who books the house, to send him Vallecita's Leopards. Goudron wrote back the stage would not permit the act to appear on account of its size. Mason City answered everything would be O. K. Accordingly the beasts were shipped there.

Everything went well until the cage was put up. They found it took all the stage room, including the footlights.

That is why the rest of the show had to work in the cage all last week. Once up, it stayed up.

ORPHEUM ACTS IN SAN DIEGO.

San Diego, Cal., Feb. 16.

Through Clarence Drown, manager at the Orpheum, Los Angeles, arrangements have been entered into with J. M. Dodge, of the Garrick, this city, whereby the Garrick will play a vaudeville bill composed only of Orpheum acts commencing April 25. An earlier date could not be settled upon owing to present legitimate bookings.

The Garrick program will have seven acts weekly. Three will reach here from San Francisco, four to come from Los Angeles.

SON'S SKETCH SOON.

It was said this week that Mrs. Patrick Campbell's son would arrive in New York in about two weeks, when his mother will produce a sketch written by her boy, in vaudeville during the seven weeks now booked for her on the United time. William L. Lykens, of the Casey Agency, will collect commission on the engagement.

NEW PIECE FOR TOM LEWIS.

Atlantic City, Feb. 16.

Tom Lewis, who played here and was featured with "The Yankee Prince," is to be the star of a new piece written by Geo. M. Cohan. The title will be "The Man From Downtown."

JIM MORTON CANCELS.

Chicago, Feb. 16.

James J. Morton has thrown up all of the ten weeks booked for him on the Sullivan-Considine Circuit. Mr. Morton alleges ill health as the reason.

BOOKS TWO IN WINNIPEG.

March 7 the William Morris office will book two theatres in Winnipeg with vaudeville. In addition to the Dominion, which the Morris office has been supplying with programs for some time, the same management will change the policy of the Walker Opera House to a variety one.

It is the plan laid out some time ago by W. B. Lawrence, the manager, to offset opposition by playing against himself. Both houses will have bills booked from the Morris New York headquarters.

TROUBLE IN PANTOMIME ACT.

Chicago, Feb. 16.

When the "L'Amour de l'Artist" company was leaving this city for Indianapolis early Monday morning, a rather heated argument took place in the station of the Chicago, Indianapolis & Louisville railroad company here, between Sig. Raffaelo Fucito, who plays the artist in that pantomime and a florid complexioned blond chap, whose identity could not be learned, although he appeared to have managerial authority.

This party insultingly reprimanded Fucito for something which occurred on the stage of the Majestic Theatre the evening before, and the pantomime artist resented the self-appointed impresario's reproach, saying that he was not in the habit of being dictated to by "a stage-door Johnny," threatening to retire from the act and not go on in Indianapolis if his instructions were to come from this source.

After much argument all the parties concerned left for that city.

BERZAC CHARGES SLANDER.

Bridgeport, Conn., Feb. 16.

Cliffe Berzac, the animal trainer, has brought suit against Edwards Davis, charging the defendant slandered him by the assertion that he (Berzac) had treated his animals cruelly. The suit is for $2,500 damages. Mrs. Davis is sued for a like sum.

Berzac is in New Haven this week and Davis is at the Fifth Avenue, New York. Papers were served in the suit which tied up Davis' scenery, but it was bonded out in time for him to get away Saturday evening.

MORRIS SIGNS REINIE DAVIS.

While Geo. W. Lederer was in New York this week, he arranged with William Morris for Mr. Lederer's wife, Reinie Davis to open on the Morris time. She will appear March 7 at the American, New York. Miss Davis lately opened her act at the Majestic, Chicago. It is a "single" turn.

RUMOR SAYS TWO.

Vancouver, Feb. 16.

If rumor is correct Vancouver will have two new Class A vaudeville houses this year.

THE "MADAM X" SPEECH.

Chicago, Feb. 16.

Senator Francis Murphy will shortly produce a new act. He has written permissions, it is said, from Cliff Gordon and the author of "Madam X" to use material. Murphy will use the young lawyer's plea from "Madam X."

"The Georgia Campers" are booked to open in London next June.

REJANE AT $3,250.

Mme. Rejane will make a public vaudeville appearance in London, opening at the Hippodrome there April 4 or 11, for three weeks, at a weekly salary of $3,250. The engagement was placed through the Paris office of the Marinelli agency, which, a few weeks ago, closed with Oswald Stoll for Bernhardt at Stoll's Coliseum.

To those who have watched Mr. Stoll's bookings at the Hip while playing his own house, "The Col" against it, the Rejane date seems to be Mr. Stoll's endeavor to give each house an even break, with the Hip securing the first chance for the thunder.

(Special Cable to VARIETY.)

Paris, Feb. 16.

The actress-manageress, Mme. Rejane, has been secured by Oswald Stoll to appear in London vaudeville during May, but contingent, it is understood, upon the success of "La Flamme," which Rejane is to produce on Feb. 24. If the play is successful, the vaudeville debut will be postponed until autumn, and perhaps at the same time Mme. Bernhardt is due to open an engagement for Mr. Stoll in London, the French actresses appearing in two of his houses there simultaneously.

OFFER FOR LITTLE TICH.

London, Feb. 7.

Some American vaudeville circuit has made an offer to Little Tich for a return engagement on your side of the ocean. It is some years since Tich returned from his first trip to New York, where he started nothing. It is said that now the Americans feel he has a fair chance.

The reported price offered for a short contract is $2,500 or $3,000.

HOLDS OVER NEW ACT.

Atlantic City, N. J., Feb. 16.

For the first time in the history of vaudeville at Young's Pier, a headliner at a stipulated salary (without playing on percentage) has been held over. Annabelle Whitford has the distinction. Miss Whitford opened on Monday, and will be retained for next week, in her "single" with pianist.

On Feb. 28 Miss Whitford will appear at the Majestic, Chicago. When last there she was a star of "The Follies," the Ziegfeld show, which will be playing a return date in Windytown when Miss Whitford opens at the Kohl & Castle house.

ZIEGFELD A VAUDEVILLIAN.

Flo Ziegfeld, Jr., became a vaudeville producer this week when he arranged with the United Booking Offices to present "Ziegfeld's girl acts" for its managers. The first of three contemplated by Mr. Ziegfeld will first show about March 14. The producers says the other two will be forthcoming before rehearsals for his new summer revue start.

The material for the girly numbers aimed at vaudeville will be recruited from the many Ziegfeld choruses and shows.

EVANS A PROPRIETOR.

The ownership of the "Cohan & Harris' Minstrels" has passed to Geo. Evans, the star of the organization. $25,000 was the consideration for the transfer. The minstrels are now playing in New England.

ROBINSON APPROVES BILL.

License Commissioner Robinson this week sent to Albany a communication in which he suggested several changes in the makeup of the agency measure. All these revisions touched upon the general law. Such parts of it as refer to theatrical agencies remained intact. This is taken by the sponsors of the bill as meaning that it has the Commissioner's approval.

Harry Mountford reported ill again last Friday and the conference which he had arranged, and later postponed with the License Commissioner, has faded into the indefinite. It was reported during the week that the White Rats had prepared to submit an agency bill of their own during this term of the legislature.

MUZZLES THE HECKLER.

Boston, Feb. 16.

Bransby Williams, the English impersonator of Dickens characters, put the muzzle on the "heckler" at the Sunday night concert at the American, Feb. 13, in a way that tickled the rest of the audience. The "heckler" was a yap who came across with an "Ooh!" when Williams was opening with "Uriah Heep." Without stopping his talk or even turning in the direction of the yap, Williams put in the words: "There, he's loose again." Later, when Williams was giving "Grandfather Chickweed," the yap gave another "Ooh!", mocking Williams rheumatic groans as old Chickweed. Williams cut in again with "I thought I told you to tie him up." The audience applauded warmly.

ENGLISH SKETCH AGREEMENT.

The agreement reached by the theatrical managers of London over dramatic sketches, according to an official copy received at the New York branch of the Marinelli agency, was given out by Charles Bornhaupt, the local branch manager, this week.

The directors of the halls and legitimate theatres have agreed to the terms which provide that there shall not be in any program over one sketch requiring thirty minutes to play. This is limited to a cast of six principals, but without specification as to the numbers of "supers" who may be employed. A "second sketch" may be shown on the same bill, to run but fifteen minutes, and not have over four principals.

These are the limit of dramatic sketches which a variety manager may present during a performance. It will have a considerable bearing upon the booking of sketches abroad, said Mr. Bornhaupt.

DAISY HARCOURT.

Daisy Harcourt is the subject this week of the cover. Next week she is to be the feature at the Columbia Theatre, being billed over the Columbia Amusement Co. attraction, Scribner's "O, You Woman" show. Her salary for this engagement is $750, and her stay at that house may be prolonged. Miss Harcourt has made her way rapidly, until for the first time on record she is the added attraction of apparently more drawing power than the show.

Miss Harcourt has a new series of songs for the delectation of the Columbians. The unusual engagement was arranged by Jos. Shea, her agent.

NOT "SMALL TIME" FOR WILLIAMS.

The new theatre to be erected by Percy G. Williams on Broadway, Brooklyn, in the Bushwick section will not be a "small time" house, said Mr. Williams this week, nor did he have at present any intention of inaugurating a small time circuit as a tail to his Metropolitan Circuit of big houses.

The new house, located 100 feet south of Gates Avenue, where two "L" lines connect, would be conducted on the same lines as his Greenpoint, the big United manager stated. It will also tap the East New York territory, and its capacity, 2,500 will be ample at the scale of admission to furnish the entire drawing vicinity with first class vaudeville at popular prices.

There are fourteen one-story stores on the site now, under monthly leases. Building will commence within a month, and the theater open by next September. It will make the sixth first class "Williams House" in Greater New York.

LONDON AGENT DIES.

One of the oldest agents in London, Forbee, who, in his time, was ranked at the top, died in London Feb. 2, according to advices received by mail this week at the New York Marinelli office.

Forbee was best known to the American profession through having booked the first engagement of Cleo De Merode over here, at Koster & Bial's some twelve years ago. At that time while at the famous music hall the French girl received a cable purporting to be signed by the King of Belgium and saying "Will be with you soon." The press gave this much notice at the time, and everyone thought Forbee had sent it. The deceased agent never denied the allegation.

WILL TIPPING STOP.

Toronto, Feb. 16.

Robert Newman, stage manager of Shea's Theatre, is considering a plan which will do away with "tipping" stage hands, and at the same time prove a benefit to stage employees as a body. It is proposed to have a contribution box handy and conspicuous on every vaudeville stage, where coin may be dropped to swell the fund which shall be used eventually to create a home for aged and indigent members of the Theatrical Mechanical Association, of which Newman is secretary.

It is said by one of the local papers that many artists are also members of the T. M. A., and the Association does not believe it exactly dignified that one member shall "tip" another.

GRIEF FOR HOUDINI "COPY."

Woonsocket, R. I., Feb. 16.

Wilfred Patenaude was nearly suffocated while making his debut as a second Houdini at a moving picture house here this week. He was nailed up in a box on the stage and was unable to get out. Stage hands broke open the box with an axe. His young wife fainted, came to and fainted again. Before going down for the second time she screamed for the stage hands to pry her husband out of the box.

Patenaude explained later that he was seized with cramps in the box and was unable to work his way out. He is game, and refuses to admit he cannot do the Houdini trick yet.

GROUND BROKEN FOR THEATRE.

Salt Lake City, Feb. 16.

Ground was broken to-day for the new Morris vaudeville theatre in this city.

AN "IDEAL SHOW."

YACKLAY and BUNNELL, the comedy musicians, have placed an evidence of their humorous instincts in black and white through the above.

NORWORTH A MUSIC PUBLISHER.

Monday, Feb. 21, the Norworth Music Publishing Co. will open for business at 1431 Broadway, New York. Jack Norworth is the publisher.

The catalog to be compiled by the concern will not be limited to the output of Mr. Norworth and Nora Bayes, his wife. Any selection looking good enough to the boss will be placed on the sale rack. A staff may be rapidly acquired by Mr. Norworth, who has now or will have had with the inauguration of the publishing business, passed through the gamut of all there is in theatricals.

CHICAGO PUBLISHER GOES HOME.

On Tuesday Harry L. Newman, the Chicago music publisher, kicked the New York dust from off his heels and, so along with his young and pretty wife he boarded the 20th Century bound homeward. Mr. Newman's coming to the metropolis had caused some little apprehension among the local music firms, who think Chicago is their ground mutually divided, but did not relish the advent of the publisher of "Dear Old Tennessee" into eastern territory.

Before departing Mr. Newman remarked he would leave New York alone for a while. While visiting in the city Mr. Newman gave much charm to his presence and the charm was composed of Mrs. Newman.

QUICK WORK WITH SONG.

Harry Von Tilzer filled a rush order on Tuesday, and completed the job during the day. With Billy Dillon, who wrote the lyrics, Mr. Von Tilzer composed the music for "Go and Tell It to Sweeney," a song immediately grabbed off by Blanche Ring, who rehearsed it before the ink was dry.

Wednesday evening Miss Ring sang the selection in "The Yankee Girl" at the Herald Square.

MAY MAKE WINTER ROOF.

While Hammerstein's Roof is open for the summer season, William Hammerstein may order plans for the permanent tenancy of the upstairs place through all seasons. It's an idea which has been dwelling beneath Mr. Hammerstein's hat for several years.

What style of entertainment might be given above in winter has not been thought of as yet by the Victoria manager.

SUMMER REVUE NAMED.

"The Summer Widowers" will be the title of Lew Fields' summer revue to be produced at the Broadway in June. The book will be furnished by Glen McDonough and the music by A. Baldwin Sloan.

Fred Solomon has returned to the Broadway as musical director for the Fields productions, having left "The Follies" some weeks ago.

Princess Rajah commences her Continental engagements at the Folies Marigny, Paris, on June 26. Next week the Princess, who is under the management of Aaron Kessler, will play the Orpheum, Brooklyn.

BURLESQUE-VAUDEVILLE DEAL CHANGES PHILADELPHIA'S MAP

Western Wheel Turns Bijou Over to Keith-Proctor Firm Which Trades with Eastern Wheel. United Now Strong in Philly.

The recent reports regarding the plan of action to be started by the United Booking Offices to take up as much of the small time territory as possible for its control were strengthened this week when it was learned that an agreement had been reached whereby the United would enter the "small time" field in Philadelphia, where the picture and popular vaudeville policy has been growing to remarkable proportions.

The house to go over to the United is the Bijou on North Eighth Street, now leased by George W. Rife, and playing Western Wheel burlesque shows. It is said the house will revert to the United at the close of the present burlesque season and that it will be devoted to pictures and vaudeville on the same plan as that which operates the Keith & Proctor combination houses.

The Bijou is the theatre built by B. F. Keith when he entered Philadelphia with his continuous performance idea, comic opera and vaudeville being the bill. After about eight years, during which time the house was converted into the continuous vaudeville policy without the opera, Keith built a million-dollar house in Chestnut Street. The Bijou was operated for a while with vaudeville, and presented to Paul Keith. The latter leased it to Rife. It has been playing burlesque shows for several seasons.

The transfer of the Bijou gives the Columbia Amusement Co. the best of it in Philadelphia as this company has the Gayety, situated a few doors from the Bijou on Eighth Street, and the Casino on Walnut Street. The Bijou and Trocadero are the companion houses of the Empire Circuit.

It is reported that there has been an agreement reached between the Columbia Amusement Co. and the Keith people that the former shall pay a fixed sum each week to the latter with the understanding that no burlesque shall be played in the Bijou, an option including giving the Columbia the privilege of taking over the Bijou for its shows, which may be played there instead of at the Gayety. The lease of the latter is held by John G. Jermon and re-leased to the Columbia Amusement Company.

It is not thought that the lessees of the house entered much of an objection to giving the house up at the end of the season as the Bijou has not been making money.

All the houses in Philadelphia which are at present playing moving pictures and "pop" vaudeville on the larger scale are reaping rich reward and the success of the business in the Quaker City has prompted the Keith interests to enter the field. The United has issued its barring edict to acts playing Philadelphia and with the big house in Chestnut Street, the "pop" house in Eighth Street and its interest in the "Hippodrome," to be given at the Phillies' grounds this summer, the United will be pretty well entrenched there.

SETTLE OUT OF COURT.

The "Sparrow Case," which has been for more than three years pending in the Courts, has been settled by the Columbia Amusement Co. paying a sum satisfactory to J. B. Sparrow, the Montreal manager, for damages he sustained when, over five years ago, the members of the old Eastern Wheel cancelled his houses and simultaneously withdrew all of the bookings their burlesque shows had with his theatres.

Attorney Leon Laski, acting on behalf of the Columbia people, made the settlement with Sparrow's attorneys out of court.

HARRISBURG COMMENCES THIS MONTH.

Harrisburg, Pa., Feb. 16.

The Western Burlesque Wheel will probably commence showing at the converted skating rink, to be called the Auditorium, on Feb. 21.

The Rink will seat 1,800, when completed, and was originally intended for the attractions of the Shuberts, but the legitimate pieces could not be secured from the independents for the remainder of this season with any regularity, so burlesque gets an opening.

SUMMER STOCK AT COLUMBIA.

The Columbia Amusement Co. is arranging to put a stock musical comedy burlesque company in the Columbia Theatre, New York, after the close of the burlesque season. It has practically closed a deal whereby Stuart Barnes will be the principal comedian.

Change of offering will be made as often as is deemed necessary, no definite period of production being fixed. If a show draws it will be retained indefinitely.

SIGNING FOR NEW SHOW.

Cliff Gordon and Bobby North are "signing up" for the new show to be presented by the firm of producers next season.

The principals, now under contract, are reported to be Sam Sidman and Tom Gillen, for a season of 42 weeks, and each at a large salary. They will be equally featured, according to the story.

STOCK BURLESQUE STOPS.

New Orleans, Feb. 16.

The Dauphine closed Saturday. Stock burlesque failed to attract patronage. The house will probably not open again this season.

It is said that an effort will be made later to provide the Dauphine with traveling burlesque.

CHANGE OF MANAGERS.

Burt K. Wilbur, formerly a vaudeville manager in one of the New York suburbs and later advance man for one of the John Cort shows, will take charge of the Columbia Amusement Co.'s house in Kansas City, replacing Manager Hodgon.

MILLIE IN PICTURE SHOW.

Millie DeLeon, "The Girl in Blue," who has the distinction of having been arrested oftener than any other "wiggle" dancer in the business, is to be a feature on the New York Roof, where Walter Rosenberg is running a lively moving and "pop" vaudeville show. She appears week after next.

"Well," said Millie complacently on Broadway Wednesday, "After ten years of hard work and waiting, I am to play on Broadway at last."

BOOKING BURLESQUE ACTS NOW.

At the offices of Weber & Allen, the agents, now located on the fourth floor of the new Columbia Building at Broadway and 47th Street, it was reported this week that engagements of acts by the agents for next season in Eastern Burlesque Shows had already been made. Mr. Weber of the firm said that several, with salaries between $200 and $300, had been placed under contract.

Weber & Allen are to invade the booking business in a thorough manner, said Mr. Weber. Several small time houses were now in process of negotiation with them.

Phil Hunt, who places acts for several New England vaudeville theatres, including the Howard (Western Burlesque Wheel) and Bowdoin Square, Boston, is also located in Weber & Allen's new quarters. Mr. Hunt stated that the report that the two Boston theatres were declared "opposition" by the United Booking Offices had no actual basis so far as he could learn, though the act referred to last week as having been "pulled" out of one of the houses is not appearing in Boston at present.

TO SHIFT EDDIE SHAYNE.

Philadelphia, Feb. 16.

It is reported that Eddie Shayne, manager of the Gayety in this city for the Columbia Amusement Co. (Eastern Burlesque Wheel), is slated to manage another house of the company's somewhere in the east, the selection not having been settled yet. Nothing definite can be learned just now, but it is certain that a change will be made at the end of the present season.

Situated in the very heart of the "Tenderloin" of this city, the Gayety has prospered under the handling of Eddie Shayne. He took hold of the house when its future was much in doubt and made it successful, not only during the regular Wheel season, but in the summer, when a stock burlesque company was operated with a profit. It is now one of the best paying houses in the Eastern Wheel Circuit.

BANG UP THE KEATONS.

Harrisburg, Feb. 16.

"Buster" Keaton sustained a concussion and a fracture while in a sleeper pulling into town Monday morning. A switch engine bumped into the rear end. When all the damage was tabulated, "Pop" Keaton was three teeth short from the same cause. The act appeared at the Orpheum, however, for the evening performance.

Ned Nye, Bonny Farley and Co. will try out a new act on the small time around New York, starting next Monday, Feb. 21. Chas. Horwitz has written a sketch for their use under the title of "One of the Old School."

BUCKNER CHARGED WITH FORGERY.

Chicago, Feb. 16.

Arthur Buckner, the bicycle rider and late a vaudeville agent, was arrested here Monday night on a charge of forgery, preferred by the father of Estelle Gilbert, a Cincinnati girl whom Buckner put out in an act.

Buckner spent a night in custody, and Tuesday was released under $1,000 bail. The girl declares that she turned over to Buckner $205, with which he was to buy wardrobe and traveling equipment, afterward being placed in an act which he was directing. Miss Gilbert never received the merchandise, she avers. Then Buckner put her in the act and sent it to St. Louis for an engagement last week.

Further allegations are that Buckner wrote to the father, declaring that Miss Gilbert needed $25 for street clothes, and when the draft arrived intercepted it and cashed the paper. Meanwhile, so goes the story, the act was stranded in St. Louis. Miss Gilbert wired her father for money and when it arrived came on to Chicago. She is here in care of a physician.

In defense Buckner declares he had authority to endorse the girl's name, and he considered all the money he received from her to be a loan. The case comes up next week.

A week or so ago Buckner filed a petition in bankruptcy in this city.

ELBERT HUBBARD WONDERS.

The following letter was received by Marshall P. Wilder from Elbert Hubbard of whom Mr. Wilder inquired if he (Hubbard) expected to appear in vaudeville:

"East Aurora, Feb. 7, 1910.

"My Dear Marsh:

"Yes, I'm down for a week at the Majestic, Chicago. A clergyman wrote me yesterday depreciating the move and suggesting that I must need the money. I answered that all I had to lose was my dignity and that had gone long ago. But any man who had nothing but dignity should hang on to it. A good time to make a speech is when you have an audience. This man speaks to a hundred—the same folks over and over. And I wonder, too, dear Marsh, if the folks who attend vaudeville are not quite as intelligent, and nearly as shady as those who go to church. I've said a hundred times that you do more good than any preacher I know.

"Love and blessings.

"Your friend,

(signed) "*Elbert Hubbard.*"

MONTGOMERY AND STONE CELEBRATE.

Montgomery and Stone celebrated the fifteenth anniversary of their appearance together Feb. 16, entertaining the members of "The Old Town" supporting them at the Globe, New York. The team made their debut with Haverly's Minstrels at the Grand Opera House, New Orleans, Feb. 16, 1895.

MANAGERS IN COURT.

The managers of the Circle, Columbia, New York Roof and Plaza, were summoned Monday to appear for an examination as to violations in their houses of the Sunday Law. The examination was held over until Friday. None of the acts on the bills nor the managers was arrested, but merely ordered to appear for investigation of police charges.

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The Four Fords may play in the new "Follies."

Billie Seaton is going to play Hammerstein's Feb. 28.

Fields and Lewis were due to arrive in New York Thursday.

Charles T. K. Miller, the agent, is ill at his home, Tiffin, O.

The new Orpheum, Duluth (Orpheum Circuit), will open in April.

R. A. Roberts and Geo. Lashwood will sail from New York on March 5.

Adelaide Keim and Co., who last played the Alhambra, will open at the Plaza next week.

Jeanette Lowrie has prepared her "single" turn, and stands ready for the booking people.

The Shuberts announce that their new "Murat" theatre in Indianapolis will open about March 1.

McWatters and Tyson have been held over for next week, their second, at the American, Chicago.

Hugh Saxon, who has been on the Pacific Coast for ten years, returned to New York this week.

The Miles, Minneapolis, may again play first class vaudeville bills, securing them from the Morris office.

Freddie V. Bowers has been engaged for the new "Follies" to be shown on the New York Roof this summer.

Will Miss Belmont, with "Wine, Women and Song," '05-'06, kindly forward her present address to this office?

Robert T. Haines, with a company of players, is "breaking in" a piece at Mt. Vernon and Yonkers this week.

Cheridah Simpson and William Pruette will show their new act at Hammerstein's next week, engaged through Pat Casey.

Edward E. Pidgeon's production, "The Maids and the Middies," has been placed to open at the Majestic, Chicago, Feb. 28.

Frank Abbott has been transferred by Weber & Rush from the "Parisian Widows" to "The Dainty Duchess," as manager.

In about two weeks Al Von Tilzer, the composer and publisher, will visit Chicago to expound on the qualities of his songs.

Howard Truesdell has entered a petition in bankruptcy with liabilities of $1,281. The assets are listed as two sketches, value unknown.

Frank Morrell will commence a tour of the Orpheum Circuit on August 14. During the summer Mr. Morrell will take a rest in Europe.

Jack Ryno (Ryno, Emerson and Meehan) had three ribs broken and his shoulder dislocated through a collision with a taxi last week.

Elfie Fay is working out a new "single" turn for herself. There will be a short monologue in it, and M. S. Bentham will look after the bookings.

The Family, Elmira, upon shortly opening, will split the week with its bill of six acts, a neighboring city taking the show for the other half.

Elbert Hubbard will appear in vaudeville for one week at the Majestic, Chicago, March 21. His monolog will be called "Heart to Heart Talks."

John Cort will close "The Kissing Girl," in which he has been starring Amelia Stone, at St. Paul Feb. 26, and will bring the entire company to New York.

The Marinelli office reported the arrival in New York on Monday of Nedred and a "monk" jockey. It is a riding act to open at the Hippodrome Monday.

Pat Rooney and Marion Bent have been booked for forty United weeks for next season, and hold the first contract for Percy G. Williams' new Bushwick Theatre.

I. C. Mishler, of Altoona, Pa., announces that he will build a vaudeville theatre for first-class bills on the site of the old Eleventh Avenue Opera House at Altoona.

The City Theatre, a Sullivan-Considine enterprise in East 14th Street, will open shortly. Workmen this week put up the arcade front on the Fourteenth Street side.

Anna Chandler, the Kellinos, Paul Le Croix, and the Howard-Collinson Trio sailed for England Wednesday on the Campania. Nellie Wallace left for home last week.

Eddie Montrose, of Mealy, Welch and Montrose, left the act, which is with "The Follies of 1909" at Buffalo, for some unknown reason and a substitute has worked in the act since.

La Belle Marie (Mrs. Billy Hart) will be known in the future as Marie Hart. She is at present with the "Crackerjacks," but will go into vaudeville with her husband at the end of the season.

W. S. Butterfield, of the Bijou Circuit, Mich., has announced that the new house at Battle Creek will open March 4 for independent legitimate attractions, first playing "The Golden Girl."

James R. Waters was obliged to cancel his western time last week while at Jackson, Mich., through a threatened attack of pneumonia. He entered the White Cross Sanitarium in that city.

"Consul" the "monk" struck Edythe Chappelle (Mrs. Tim McMahon) on the stage at the Plaza this week. Though Miss Chappelle was painfully injured, she appeared in the act during the week.

Through an error in telegraphing the list the Three Richardsons were mentioned as failing to arrive in time to play the Colonial, Indianapolis, recently. The Three Richardinis were the act referred to.

Adams and Guhl, now playing the leading roles in the former Rogers Bros.' "In Panama," have signified to M. S. Bentham an intention of playing vaudeville next season. Benny is already on the job.

Ike Rose cabled to the Marinelli office in New York, on Feb. 15, that the father of Stelling, of Stelling and Ravell, had died in London. The team is a bar act, now playing in the west, it is thought.

A letter received this week at the Casey Agency from Ellen Terry's secretary, informed the booking office that there is no possibility of the English actress entertaining an offer for vaudeville.

Francis Dooley and Corinne Sales opened a tour of the Orpheum time at Spokane last week, booked for the rest of the season. They had their eastern return dates put back to play the western bookings.

Norah Kelly, assisted by Nat Saunders, and Searle Allen and Co. open at the American, New Orleans, Sunday, placed by B. A. Myers, who also booked Tom and Stacia Moore at the Plaza, New York, for next week.

Claire Romaine arrived in New York Tuesday, and will open at the Alhambra Feb. 21. With Miss Romaine came Rose Hamilton, a "single" from the other side, who will be given an opening on the Williams time.

Eddie Smith and Catherine Rose, of the vaudeville team of Smith and Rose, will be married next Sunday (Feb. 20), at the home of Miss Rose, in Chicago. The act is playing a twenty weeks' contract, booked by Chas. H. Doutrick.

Jenie Jacobs returned to New York on Tuesday, having hugely enjoyed herself as the guest of Rose Stahl for ten days at the La Salle Hotel, Chicago. Miss Jacobs reported a bully time with the charming actress, and her looks bore out the statement.

Hugo Morris has been off duty for two weeks. It will be another one before the booker returns to his desk in the Morris office. Hugo had an operation on his throat. The trouble was all caused by the younger Morris attempting to speak with a Scotch dialect.

Supreme Court Justice Blanchard granted an interlocutory decree of divorce to Benjamin MacMullen on Feb. 10. Charles Leonard Fletcher was named as co-respondent. George Doan Russell, an attorney of the Tribune Building, New York, appeared in the proceedings for Mr. MacMullen.

Mlle. Polaire, a favorite in Paris, opened at the Olympia in that city on Feb. 14. The New York office of the Marinelli agency was informed by the Paris branch that she had immediately scored. The sketch in which Mlle. Polaire appeared and herself have been booked for the Palace, London.

While Harry McCormack, that nice young treasurer of the Gotham, Brooklyn, was officiating in a similar capacity at the Armory, Binghamton, N. Y., some time ago, he met May Hogan. Then the romance commenced which culminated last Tuesday when Miss Hogan became Mrs. McCormack.

Fred St. Onge and Co., the cyclists, returned to New York Monday after remaining in Europe for six months instead of the two weeks first booked for at the Palace, London. They return to Paris, opening at the Olympia there next October, with a return engagement at the same London hall following.

Dolph Meyers returns to Chicago this week. The single thing Dolph told about while here in New York was a slight cold that caught him unawares. In Chicago everyone lightly dresses even in the coldest weather, depending on the daily settlement of dirt upon the person for warmth. Dolph forgot that New York is a clean town, and was undressed for the snow storm last week. Dolph is a nice little fellow, though, and said he hadn't a kick in the world excepting that it hurt him to see all the air wasted in New York through the skyscrapers not going high enough.

I. B. A. INSURGENTS OUSTED.

By vote of a meeting of stockholders of the Independent Booking Agency, at which all were present or represented, Feiber, Shea & Coutant were expelled on Tuesday from membership under charges of having violated their contract with the agency.

The bond company was notified of the action and instructed to proceed against the bond of $1,000 filed by the ousted firm to insure its carrying out of the agreement.

Feiber, Shea & Coutant were present only for a moment. They entered the meeting room and finding there Lawyer McMahon, representing the I. B. A., and George Byrne, its general manager, demanded that they be excluded from the meeting. The conferees refused to do this and they walked out. It is understood that F., S. & C. will defend any action the bonding company take, and they contend that the presence of Messrs. McMahon and Byrne made the stockholders meeting illegal.

After the meeting it developed that the I. B. A. directors had accepted the booking for a house in Bayonne in direct opposition to Feiber, Shea & Coutant's Bijou in that New Jersey town.

The stock held by Feiber, Shea & Coutant was ordered returned to the White Rats, by whom all the stock of the corporation is held in escrow.

Those who attended the meeting were M. R. Sheedy, president; J. J. Quigley, Edward E. Mozart, General Manager Byrne and Lawyer McMahon. Fred Alexander, said to be Mozart's backer, and the White Rats did not appear, but their proxies were voted by Mozart.

The acceptance of two houses in Allentown and Carlisle, Pa., was voted upon favorably.

MORE S. & H. HOUSES OPEN.

On Monday Loew's Enterprises will open two more Stair & Havlin theatres with pop vaudeville. Heuck's Opera House at Cincinnati and the Baker, Rochester, are the ones. At Heuck's, the present show placed by the Loew people at the Empire, Pittsburg, this week, will move forward solid.

On Feb. 28, The Globe, Chicago, starts, with The Cleveland, Cleveland, to follow a week later.

Other S. & H. theatres are expected to drop into Loew's basket any day now.

BLANEY'S RENTED.

New Orleans, Feb. 16.

Blaney's Lyric has been rented again. This time, W. I. Swain, a producer of melodrama has taken the reins.

The first play to be presented will be "Jesse James."

EXPECT A COUPLE MORE.

Two more theatres within a radius of fifty miles from New York are looked for by Edward S. Keller and Jack Norworth within the next month to add to their present circuit of one at Yonkers, N. Y.

HARTFORD OPENING POSTPONED.

Hartford, Feb. 16.

The Hartford Theatre was to have opened this week with a "pop" vaudeville show but the alterations which are being made in the lobby were not completed and the opening was postponed until Feb. 21.

WOOD BUILDING UP.

Several "small time" houses were added to the Joe Wood list this week. The Fred Nixon-Nirdlinger chain of about seven houses, including the Park and People's, Philadelphia, were taken in by Wood to book. The Wilson, Baltimore, and Casino, Washington, are on the Nirdlinger list.

Besides these, nine weeks throughout the central part of New York State, were given to Wood to book by managers of the Vaudeville Managers' Association, which met in Albany Tuesday evening. On Sunday the Association will hold another meeting at Syracuse, when managers from the northern part of the State and Vermont will attend, which may mean more theatres for Wood.

GANE NOW BOOKS ELEVEN.

The Bijou, Reading, Pa., opens Monday with pictures and "pop" vaudeville under the control of the Moving Picture Co. of America (The Isman-Lubin coalition). Seven acts will go to the house from the booking office of William J. Gane in the Broadway Theatre building.

In the remodeling of the Bijou the company spent $35,000, and it is now said to be the best equipped place in Reading. Three shows a day will be given.

In three weeks the new theatre built by the M, P. Co. of A., at Broad Street and Erie Avenue, Philadelphia, will open, this last giving Gane eleven theatres to book for.

CUTTING PRICES.

What may develop into a price-cutting war has started among the "pop" houses around Broadway and 59th Street. The Circle commenced to advertise that its matinee prices would hereafter be 10 and 15 cents, so matching the bargain rates offered by the Loew Enterprises, Inc., at the Majestic and Lincoln Square.

If the Loew houses take a further drop William Gane, of the Vaudeville Co. of America, stands ready to "see" the play. If they see-saw each other they may have to go to free admittance with souvenirs.

$75,000 BUFFALO HOUSE.

Buffalo, Feb. 16.

It was announced here last Sunday that the East Buffalo Amusement Co. intends to build a theatre called "The Parkside" and to cost $75,000, on Broadway, the far east side, near the corner of Fillmore Street.

Ground will be broken April 1, and the theatre, which is to play vaudeville, is expected to open with the coming season. S. S. Webster, of the Amusement Co., will manage the theatre. Nothing has been given out as to capacity, prices or booking connection.

BONDY LEAVES ST. PAUL.

St. Paul, Feb. 16.

St. Paul is without Jack Bondy. He sold his interest in the Majestic and has left town. Charles H. Miles, Bondy's partner in the house, remains, and Jas. N. Cook has replaced Bondy as manager. Jack is going to take a trip, visiting his folks in California before settling on anything new. He received a bunch of money through the sale.

BOSTON'S AGENTS' N. Y. BRANCH.

Boston, Feb. 16.

C. Wesley Fraser, recently incorporated here as the National Theatrical Booking Association, has gone into New York as an independent. He has broken into the Long Acre building for his New York branch.

It is Fraser's intention to run between Boston and New York, spending the last half of the week at the Long Acre Building. He will also find time to pick up new houses for his string. Mr. Fraser has two now in New York to book for. His idea is to establish a circuit from New York to Connecticut, Rhode Island through to Boston.

UNITED'S DOWN EAST OFFICE.

Boston, Feb. 16.

The International Amusement Company, George F. Hayes, manager, has opened booking offices here, where it is routing acts in New England for the "Family Department" of the United Booking Offices.

Hayes was formerly associated with Pat Casey. The opening of this office is regarded as the outcome of the long-standing rumors that the United's "Family Department" was coming into Boston, to be on the ground for the New England small time.

ANOTHER BRONX HOUSE.

James F. Meehan, Mrs. Wm. J. Ehrich and Robert Simon, owners of property on Prospect Avenue, between 160th and 161st Streets, Bronx, are receiving bids from sub-contractors for the construction of a brick and stucco theatre to cost, when completed, in the neighborhood of $200,000. The structure will measure 106 x 118 feet, will contain two balconies and have a total seating capacity of 1,500. Freidenrich, Gersten & Baer, of Wheeling, W. Va., have taken the lease. Building operations will begin forthwith.

BROOKLYN'S NEW THEATRE.

Architects Shampan & Shampan have completed plans for a fireproof theatre, covering a plot 90 x 100, at Pitkin Avenue and Douglas Street, Brooklyn, for Marks & Hurwitz, the owners. The building will be of brick, steel and reinforced concrete and work will begin as soon as the contracts can be let. It is planned to devote the house to "pop" vaudeville and pictures. It will be called "The Portia."

SAME BILL FOR TWO HOUSES.

Chicago, Feb. 16.

A new wrinkle has come out in the playing of the shows at the Columbia and Bush Temple, both houses booked by Frank Q. Doyle.

The program at each is the same, the acts being conveyed from one to the other by cabs. One performance nightly is given at both.

SHUBERT THEATRE IN ERIE.

Erie, Pa., Feb. 16.

Schuyler Grant, of Syracuse, N. Y., is at the head of a company to build a new theatre on 10th Street, near State Street. It is understood the plans have been drawn and the contract let to Constable Bros., the contractors of this city.

The owners have contracted with the Shuberts for a twenty-year lease.

TREMONT.

Residents of the Bronx have a new and cozy place wherein to witness vaudeville performances. The Tremont, a "three-a-day" house, opened last Thursday evening with every seat filled, the standing room all occupied and a "turn-away" of considerable proportions. The Echo Amusement Co., of which Louis J. Beck is general manager, has built a commodious structure, solely devoted to the theatre, seating 1,250, of which 350 are accounted for in the one balcony which the house affords.

There was naturally an air of "newness" on the opening night, but everything was in readiness and the show gave general satisfaction to the enthusiasts gathered. The stage, at either side of the apron, was banked with flowers sent by friends of the operating corporation. The new scenery finely set off the acts, and matters moved as smoothly as though the house had been open a week.

Although only one performance was given at the initiation, the policy of the theatre will be one show in the afternoon and two at night. Prices for matinees are 10 and 20 cents; in the evening, 10-20-30. There are no boxes, the seats running flush up to the orchestra pit, where six musicians preside. There is enough slant to the flooring to give a good range of vision from every seat in the house. Concrete and fireproof construction insures safety and the theatre is in all particulars a credit to its promoters.

Some changes were necessary in the bill programed for the opener and the final line-up included Harriet Miller, who takes care of the "ill. songs"; Louis Bruce and Co., and Thos. R. Curtis, Ella Wilson and Co., Coogan and Parks, Paris Chambers Trio, "Toy Foon," and Lottie Austin Davis Co., colored. Eight acts with pictures will be the amusement policy of the house.

The Tremont is farthest north among New York's vaudeville houses. It is opposite Echo Park, in Webster Avenue, near 178th Street, twenty blocks beyond Percy Williams' Bronx and catering, consequently, to an entirely different neighborhood. It is so far out of town that residents don't seem to know that the Mayoralty election is over for the billboards still advise the undecided to "Vote for Otto T. Bannard." Trolley lines a-plenty pass the door, the Third Avenue "L" is hard by and from there residents of the United States may transfer to the Subway.

The acts are booked by Walter J. Plimmer, who takes care of the "Family Theatre" troubles of the United Booking Offices. Taking into consideration the great interest the neighborhood evidenced in the place by turning out a bumper opening night attendance, the Tremont will win and win big.

A down-town atmosphere is discovered immediately upon entering the door, for Jim Quinn is grabbing the pasteboards, going north from Union Square to get on the job. *Walt.*

IMPERSONATOR MARRIES.

Chicago, Feb. 16.

The Great McGarvey, who calls himself "Imitator of the Gentler Sex," has announced his marriage on Sept. 18, 1909, to Emma Lynch, of this city. The wedding occurred at the home of Mrs. McGarvey's sister, Mrs. Edward Darrell, at Grove City, O.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Atlanta, Ga., Feb. 10.

Editor VARIETY:

We feel it our duty to write you concerning the small vaudeville time and situation in the south.

Six months ago we had a great deal of trouble to get acts at almost any price down here and in view of this at a great expense formed New York connections in order to obtain acts necessary to fill our time.

To-day it is possible for us to pick up at least thirty acts laying off in Atlanta and we receive at least a hundred letters weekly from acts laying off in the immediate territory, some mighty good ones. It is a fact acts should not come South on a gamble.

We have more time than we have ever had before, still we have no trouble filling same and do not feel it necessary to give an act contracts for more than one week at a time (unless it is of exceptional merit). There was a time when we were forced to give twenty weeks contracts in order to get acts, we don't have to do it now because of this overflow. We strongly advise that before an act from the north comes South that they have in their possession a contract for at least eight or ten weeks, and then be sure that they will play what they are contracted for. I can give you the names of any number of acts that are down here on ten and fifteen week contracts and have been lucky to get three, four, five and six. Salaries are getting cheaper, and we know that many are working for salaries that are smaller than they are entitled to, as the jumps are longer than they are in the north and acts cannot afford to work for the same salaries as they do in the North. Still they do it.

We assure you that we have no object in writing this warning further than the fact that we have suffered from so many bad reports coming in from the south and we wish to avoid same if we can.

Geo. B. Greenwood.

Roanoke, Va., Feb. 6.

Editor VARIETY:

For the benefit of artists who work in North and South Carolina I would like to warn them against two houses that I have played down there.

One is the Grand, Columbia, managed by Carl Davenport; the other the Grand, Raleigh, managed by Sneed.

In Columbia I failed to get my salary. This man also owns an interest in the houses at Raleigh where I was cancelled after the first performance. On calling at the office for settlement, was asked to cut my salary. Since then have been told by other acts they were asked to do the same. *Wm. D. Reed.*

New York, Feb. 12.

Editor VARIETY:

In the report from Boston, I am listed as at the Bowdoin Square, Boston. I did not play the Bowdoin Square, having declined to do three shows daily unless all acts did the same. *Ivo Donnette.*

New York City, Feb. 11.

Editor VARIETY:

When passing through Boston I noticed billed at the Palace a sketch called "A Mother's Love." I would like to inform Mr. and Mrs. Snow, who played the piece, that the title is owned and copyrighted by me. *Walter C. Percival.*

Seattle, Feb. 10.

Editor VARIETY:

We wish to inform our friends that we have left the "Empire Burlesques" and are at present on the Orpheum Circuit.

We have not added a fourth man to the act, but Jess Burns, manager of the "Empire" show, engaged a quartet to take our place, and he has deliberately taken it upon himself to bill this quartet as the Garden City Four.

We have written Mr. Burns and requested him to stop using our name, as he is infringing on our rights, as we have labored hard and conscientiously to build up a reputation.

Garden City Trio.
(Jas. J. O'Neal, Manager.)

New York, Feb. 16.

Editor VARIETY:

I hear that a Pauline Fletcher is playing our act, "The Girl From Yonkers," at the 14th Street Theatre this week under the title of "The Girl With the Taking Way."

I would like to inform the above people that our act is copyrighted and I now ask all fair-minded managers not to book Miss Fletcher in our act. *James S. Devlin,*
(Devlin and Ellwood).

New York, Feb. 9.

Editor VARIETY:

You had in VARIETY a letter about my stealing the title of a song called "Jima de Jeff."

Would like to have you print this so that Hammond and Forrester may read it.

If there is any "come-back" you will always find me with The F. B. Haviland Pub. Co., at which place I have been for the past nine months. I never worked for the F. A. Mills Pub. House. In fact, I never had any relations with said house, whatsoever. Hammond and Forrester have made one grave mistake, and I will look to them for an apology. I would never be guilty of stealing a song.

I did work on the bill with them at the Empire, Hoboken, week Dec. 6. I never spoke one word to them.

Hammond and Forrester do me a great favor by calling me a youth. I thank them very much. I have only been in this business seventeen years.

In regard to stealing their songs, I, Eddie Mack, can write more and better songs in five minutes than this team could in their whole life. *Eddie Mack.*

Lamb's Manikins have received another ten weeks' contract from William Morris, which takes them up to the opening of their summer booking which starts at Chester Park, Cincinnati. They are routed until Sept. 1.

RULES AGAINST OFFICE COPY.

Jos. McArdle, owner of "Peter," the chimpanzee received a cable from Berlin this week, informing him that the high courts in Berlin had ruled in his favor in the suit brought against him for commissions. In so doing they reversed a lower court, the case coming up on appeal.

According to McArdle he signed an "office copy" contract (an agreement much used abroad which binds the artist to one agent for a long term) with Marinelli, who proceeded to book the turn.

Early in 1909 McArdle declared that he had improved the act immensely and had an offer to go to the Circus Busch. He wrote to Marinelli to have his Berlin agent go to the circus management and close the matter. Before the agent reached there a Busch representative, McArdle avers, called upon him and signed contracts for the months of February and March at the Berlin house.

Marinelli, under his "office copy," demanded his commissions. McArdle offered a settlement, but the agent insisted upon the full amount and brought suit. The Circus Busch people held out the amount involved, and the matter went into court. The lower tribunal returned a verdict for Marinelli, but McArdle appealed, and it is this case that has just been ruled upon.

Marinelli tied up commissions in other cities played by "Peter," the "monk."

BARNEY MYERS PUTS 'EM OVER.

Upon the return of B. A. Myers, the agent, from his recuperating visit to Coast resorts, Barney threw off his coat and before returning it over his arms had booked for the Morris Circuit, opening at the dates next to the names: Girard and Gardner (New Orleans, March 6); May Tully and Co. (New Orleans, March 6); Alfred K. Hall (New Orleans, Feb. 20); William A. Inman and Co. (Winnipeg, Feb. 21); John D. Gilbert (Winnipeg, Feb. 21), and Emmet De Voy and Co. (Winnipeg, Feb. 21).

MANAGER VS. AGENT.

Eddie S. Keller is leading a Dr. Jekyll-Mr. Hyde life these days. In Yonkers Mr. Keller is a manager, conducting the Waburton in that suburb, and quite successful from all reports. While in transit to the Long Acre Building a metamorphosis occurs and Mr. Keller reaches his office an agent once again.

In the capacity of a booking man, Keller placed Rock and Fulton for another week in vaudeville at the Majestic, Chicago, March 7, following the Hammerstein week. In all the team will likely play ten weeks until the new Dillingham show starts rehearsals.

TO DINE COMMISSIONER.

Labor friends have arranged a big banquet in honor of Commissioner of Licenses Herman Robinson to take place at Beethoven Hall, Feb. 24. Mayor Gaynor has promised to attend together with the Corporation Council, City Chamberlain, John Mitchell and Samuel Gompers, president of the American Federation of Labor.

Harry DeVeaux, president of the Actors' Union, is the chairman of the Committee on Arrangements.

The Harvey-De Vora Trio commence an Orpheum Circuit trip in July.

"MERGER" GROWING CLOSER.

(Continued from Page 3.)

The only conspicuous event of the evening was the "supers" connected with "The Star Bout" (which made up a part of the entertainment), causing a disorderly scene after partaking of some free food and liquor they were unaccustomed to.

Some rumors have mentioned "small time" circuits to be included in the "merger" for the protection of the amalgamation against that branch, and for the houses it would bring in giving a plain Morris-Beck combination a wedge against refractory managers who might wish to remain "outside." When Jos. M. Schenck, general manager for the Loew Enterprises, was asked about this, he denied it emphatically, and said that he was certain Mr. Loew had not been brought into the subject. A vaudeville man in discussing this remarked that since Jos. L. Rhinock was now in the Loew corporation, Mr. Rhinock may have been consulted.

Were the Loew circuit to be included, this would indirectly bring the Shuberts into the combine, causing a funny phrase, with Martin Beck's friendship for A. L. Erlanger so well known that many people suspect that Mr. Erlanger is in some degree interested in the outcome of the vaudeville negotiations.

Neither at the Morris office nor Orpheum headquarters this week could any information be obtained. William Morris said there was nothing to tell, while Mr. Beck, along with Mr. Meyerfeld, treated the questions as a joke. Then they all got together probably for another conference.

The attitude of the United Booking Offices is said to be distinctly against a "merger" of any kind. Whether the big United managers will be finally brought around is an open query. It is positive, however, that up to date no United manager has attended any of the meetings, nor have a United manager and Morris conferred upon this "merger" proposition.

Mr. Murdock has been about the Long Acre Building in the United Offices all week, but his position there has not been exactly defined, if he is actually an employee yet.

ADAM SOWERGUY IN TOWN.

"Adam Sowerguy" came to New York Monday. This is the card of identification now carried by J. A. Murphy (Murphy and Willard), the author of the entertaining stories running weekly in VARIETY.

"The Self-Made Manager to His Booking Agent" series has attracted wide attention in the profession for the humor in them as well as the fidelity to actual conditions on the "small time" which they detail.

In a way Mr. Murphy's musings must have struck the foreigners as applicable to the country across the seas, for on the European continent one professional paper has thought well enough of the articles to copy the idea, forgetting to credit Mr. Murphy while doing so.

"Adam Sowerguy" may appear between the covers of a book. Mr. Murphy is deliberating whether he should place all the stories in book form when the series shall have been completed. He stopped over in New York to visit his agent, Jo Paige Smith.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 8.

A case has been brought against Louis De Reeder, an agent, by a singer called Rosina Gamba. The plaintiff claimed that De Reeder, or rather an assistant of De Reeder's demanded a payment in advance on commission on dates that were to come. The amount was $50 but the dates never arrived. The judge decided that the plaintiff sued the wrong man and so the girl stands no chance of recovering her money for a while.

Eddie Lang, formerly a member of an American quartet is now running a steamship and theatrical agency.

Blake and Amber and the De Vernieul posing show have been booked by Sydney Hyman for South Africa.

At the Surrey last week an illusion posing show is given called "The Metablescope." Human figures are the posers and these fade away gradually to allow the next picture to be shown. The illusion is very neatly done seemingly employing the same methods that are used in shows of the summer park variety, especially the one called "Darkness and Dawn." This is the first time that the idea has been put into an act for vaudeville and it should work out a winner.

R. V. Webb is about to produce a big novelty musical act called "Notions."

The McLallen-Carson Duo have arrived in London and open in Brighton this week their first in England.

Will Schley, the Liverpool vaudeville proprietor, is spending much of his time at the Barrasford office in London.

Another of the new brand Chinese acts showed in town at the Paragon. The act goes through all the regular magical juggling and balancing routine, and compares favorably with the others.

It is reported from Glasgow that Sam Lloyd who has just left the Pavilion there will take the managership of the Coliseum in the same Scotch town. The Coliseum is the Stoll house.

Cornalla and Eddie stopped off in London on their way to Paris to find out if the water had gone down at that time. They received a wire on Monday to come ahead, the water was fine. They are at the Alhambra, Paris, for a month, playing about three months after that in other continental cities.

Mr. Wolheim, of the Marinelli London office, will leave for a trip to the Far East for about a month. Mr. Maase will be in charge of the London office during that time.

William Barrasford, the youngest son of the late proprietor, left for the States last week.

Marie Lloyd intended sailing for America Feb. 5. Then she changed her mind, and was going to Monte Carlo according to report. America sounds more probable. The singer is billed for the Tivoli this week.

Ella Shields at the Pavilion this engagement tries out a new line of work for her and succeeds. Miss Shields is a soldier boy this time and a very good looking one. There is a good catchy song that goes with the act.

Harry First and Co. are held over at the Metropolitan.

There is apparently no change as yet in the general music hall situation. The death of Thomas Barrasford of course will delay any deal that was going to be "pulled." The Barrasford Tour still lets up on the booking of acts. William Boardman from Newcastle spends a few days of every week booking acts for the Pavilion in that town. In fact, it has come to light that even the Stoll offices are doing no booking of medium or small material. It is said their books are just jammed, the only things getting in now being head-liners of the very big kind. The Moss Empires, which comprises about twenty-two halls throughout the country, held their annual meeting this week and declared a dividend of five per cent.

The business in the West End seems to be about fair. The Coliseum continues to do capacity, while the Hippodrome doesn't get them in at all. The Tivoli is a little better than fair, while the Oxford is doing very well. The Pavilion is doing fairly. The Palace has been playing to capacity for about the last four weeks. The Holborn Empire, a West End hall, though one of the cheaper grade, has been doing capacity business at each of its shows nightly. The London Pavilion is generally but fair, though the yearly report shows an average of $5,000 a week. There can be no fault found over that.

The other night at the Oxford, George Formsby performed quite a feat when he stopped the show. The audience wouldn't allow the next act to go on until Formsby came back about ten times. And this is the fellow who a few years ago wouldn't have thought of a chance in a West End hall. It is a certainty that this comedian was just as good then as now. His style is always the same. Five songs should be given Formsby. The audience would be better satisfied.

My Fancy, the girl who dances, has started a run at the London Pavilion.

Little Tich has been down with influenza, the champion music hall sickness of London this week, but expects to work next week.

Mlle. De Verneuil, who runs a posing show, will take up the Barrasford time that was fixed for her by the William Morris office, commencing next week at Birmingham.

The funeral of Thomas Barrasford, who died at his home in Brighton, was held on Saturday last. Mr. Barrasford's death came as a shock to all who knew him, although it was known that the manager had been in ill health for some time. Mr. Barrasford was a theatrical man of the fair and square stamp and also away from business was a fine gentleman to meet. He will be greatly missed by all.

At a meeting of the board of directors of the London Pavilion this week it was shown that the total takings at that theatre, including the business at the bars, for the past year was $250,000. This showed that the house was well on the money-making side and a dividend of 5 per cent. was declared. Last year's dividend was 4 per cent.

Cyril Maude and Elise Craven, playing in the Christmas production at the Coliseum, are in their last week there. Evie Greene started a run at the big hall last week.

Chris Van Bern is at the Tivoli with his novelty change act that employs a lot of mysterious props. The changeable props. are all well worked, the only drawback to the act seeming to be the surplus talk. If a little of this were to be taken out the "disappearing" would go better.

A report which a lot of the wise ones state is true is around saying that the Paragon Music Hall is about to pass into the hands of Harry Jacobs, the boxing promoter. Mr. Jacobs formerly managed Wonderland, on the same street as the Paragon, and now being run by Jack Wolfe. It is said that the Paragon will run moving pictures on the nights when it will not be given over for boxing. The Paragon at present is operated by a company and booked through the Syndicate office.

Millie Payne has been booked for four years by the Syndicate, playing about 30 weeks a year with this office.

Fred Kitchen opened under new management at the Holborn last week where he appeared as "Private Potts" in a piece owned by Herbert Darnley. It wouldn't matter much where Kitchen was placed. He is a great laugh-getter and he can always turn any situation into a scream. Kitchen has taken from the Karno Company a young boy who has been playing with him for the last few pieces and the boy plays a wonderful "straight" for the funny man. A vein of melodrama runs through the sketch and Kitchen's burlesque acting is the one big scream of the night.

At the Holborn last week the Comedy Meisters, a quartet, showed a wonderful act in a way. Absolutely a "rough-house" bunch which doesn't break a plate over somebody's chest. Outside of that they were rough enough. Eileen Douglas received rather a kidding at the Holborn through her efforts to sing. She is a graceful person but that's all. The Camille Lavis Trio made their first London appearance at the hall. Miss Lavis was once one of Eddie Clark's "Winning Widows." Now she has two corking dancers with her. Miss Lavis would probably help some if she wore a soubret costume. There is a "boy soprano" in the act who could easily be dropped. A new contortion turn was given by two girls, called Jean and Josie. After an entrance made up as frogs, the girls go through some very good work and they ought to get along anywhere that contortion acts are liked. Arthur Reece sang a very good bachelor song and got away splendidly with it.

A rumor has gained considerable ground over here in regard to the agency firm of Somers & Warner. It is said that the pair will split up in about a year's time.

Gardner and Stoddard closed last week at the Alhambra and will now play the Moss-Stoll time for the next five months. The team has engaged its passage for America to sail July 9 on the Lusitania.

The Elliott-Savonas and Oswald Williams are two of the attractions at the Coliseum this week.

A dividend of 5 per cent. was declared at a meeting of the Board of Directors of Syndicate Halls. The dividend was the second for the past year.

BILLS NEXT WEEK

NEW YORK.

AMERICAN.
Harry Lauder.
Bransby Williams.
Alex. Carr.
Kollins and Banjo Girls.
Darling's Mule.
3 Richardinis.
(3 to fill.)

PLAZA.
Joe Welch.
Henry Lee.
Miller Bros.
Tom and Stacia Moore.
Spellman's Bears.
Cordus and Maud.
Mamie Fenton.
(2 to fill.)

FULTON.
4 Mortons.
"Consul."
Kara.
Polo Team.
Glendower and Mannion.
Two Roses.
Polk and Polk.
"Five Mischiefs."
Lemaire and Horton.

FIFTH AVENUE.
Lole Fuller.
"Operatic Festival."
Lillian Shaw.
Little Billy.
Frankie Carpenter and Co.
Warren, Lyon and Meyers.
Reiff Bros. and Murray.
Marcel and Boris.
The Vivians.

COLONIAL.
Gertrude Hoffmann.
Hawley, Haight and Co.
Conroy, Le Maire and Co.
The Great Lester.
Marnello-Marnits Troupe.
Mack and Walker.
Mr. and Mrs. Stuart Darrow.

ALHAMBRA.
Mrs. Patrick Campbell
Claire Romaine.
Bedini and Arthur.
Flying Banvards.
Johnson and Harty.
Musical Johnstons.

BRONX.
Eva Fay.
"Country Club."
Stuart Barnes.
Four Huntings.
The Mermaids.
Gordon-Pickens Co.
Gieger and Walters.
Tops, Topsy and Tops.

ORPHEUM.
Princess Rajah.
"Snap Shots."
Tom Nawn and Co.
Marshall P. Wilder.
Jack Wilson Co.
Frank Stafford and Co.
Hugh Lloyd.
Sadie Janseil.
Garteli Bros.

GREENPOINT.
Dr. Herman.
Sidney Deane and Co.
Mr. and Mrs. Gardner Crane.
Selma Braats.
Abdul Kader.
Granville and Rogers.
Ila Grannon.
Fairfrey and Barton.

HAMMERSTEIN'S.
Rock and Fulton.
Jack Wilson and Co.
Lyons and Yosco.
Raymond and Caverly.
Pringle and Whitney.
Clermont De Lion.
La Mase, Quail and Tom.
Manning and Ford.

CINCINNATI.

COLUMBIA.
Davis.
Belle Blanche.
Farrell Taylor Trio.
McConnell and Simpson.
Caicedo.
Tuscany Troubadours.
Six Abdallahs.
Townhall Minstrels.
John Well.

ORPHEUM.
Eltinge.
Menetekel.
Francesca Redding and Co.
Millard Bros.
"Chocolate Drops."
Hastings and Moore.
Windsor McCay.
Crescent Trio.

INDIANAPOLIS.

GRAND OPERA HOUSE
William H. Thompson and Co.
Florence Bindley.
Tom Edwards.
Amy Butler and Quartet.
Gruber's Animals.
Carlin and Clark.
Victoria and Giorgetta.
White and Simmons.

COLONIAL.
James J. Corbett.
Magneto.
Ed. Keogh and Co.
Hal and Hall.
Austin Bros.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 7.

Benefits in favor of the victims of the great floods in and around Paris are the order of the day. We have passed through a terrible calamity here within the past fortnight and the only ray of sunshine in these evil days is the proof of solidarity which has been manifested among the people, coupled with the admirable manner in which the authorities have handled the situation. Though the losses to property will be millions of dollars, there have been but few lives lost. The danger that Paris underwent was never fully realized. But the flood is now rapidly subsiding and those who have friends here need no longer be anxious for their welfare. There are several American acts in Paris at present, and it was for this reason I cabled VARIETY some days ago that there was no danger for the artists. All the music halls have remained open, with the exception of a couple closed for one evening only. But the theatres have suffered more for want of lighting, and four of the most important houses were closed for a week. Even now the Opera, and Opera-Comique are still generating their electricity by means of large portable engines, belonging to traveling showmen, working on the street outside the theatres. Money has been flowing in from all parts of the world, and the Americans have been among the most generous contributors. Collections are still being made during the entra'actes in the theatres, while special matinees are being held in all parts. Artists, both French and foreign, have fallen over each other in their endeavor to offer their services in the good work of organizing special benefits.

The Casino de Paris has finally opened —but really as a skating rink, although some variety turns are introduced while the skaters rest. Bullier ballroom likewise is introducing this popular sport, and will not give vaudeville this season. The stage has been found much too small for any kind of act, and the police will not permit seats to be placed in the body of the ballroom unless certain alterations are made in the exits. So F. Bostock has been asked to create a skating rink for the Latin quarter in this dancing hall, opened in December with a flourish. The new American Skating Palace, in the Rue d'Amsterdam, is to open this week; there are large crowds at the Hippodrome, where Curtis is performing, and moving pictures are shown during the intermissions, and the rink in the Rue Saint Didier has become quite fashionable with Jessie Darling showing the Parisiennes how to dance a "cake walk" on rollers.

Several interesting law suits will be coming on soon. The case brought by Mycol, the chanteur à la mode, against the authors of a revue at the Theatre des Capucines, who made some reflections on his private life, will be heard Feb. 18. The French are the high priests of wit (not of humor, and there is a big difference), but they are too fond of introducing delicate questions into their fun, and whatever may be a man's past or present, his private life should never be a butt for the public joke maker. However, the Parisian revue writers and chansonniers think otherwise, and the present proceeding may show whether they can so act with impunity.

The new Revue Amoureuse at the Moulin Rouge is a success and business has been fairly good during the flood. The Four McNallys, billed as American acrobats, are doing well at the Etoile Palace, as also Pynetti, the conjurer, and Marcantonis, gymnast. The new program at the Alhambra is full of variety as usual, with the Four Parros, three feminine acrobats and a clever "mentor"; De Serris' living pictures, and Lala Selbini as headliners. The news of the death of Mr. Thomas Barrasford was received in Paris with deep sorrow, although he was personally unknown to the French people. Many here take E. H. Neighbour, the resident manager of the Alhambra, for Mr. Barrasford. George Barrasford is the best known member of the family in France.

The menagerie owned by Bidel, the French showman, who died some time back, will be shortly sold at auction.

The Choung-Lh troupe is a great feature in the new play just produced at the Chatelet.

KEEPS ON WALKING.

Boston, Feb. 16.

Gottfried Rodriguez, an Amsterdam newspaper man, arrived in town Feb. 12 on foot on his three and one-half year walking tour around the world. Gottfried left that dear old Amsterdam Feb. 1, 1909, on a $12,000 wager to "beat it" around the globe on foot in that time. Two other conditions of the wager were that he start penniless and wear "Dutch" costume all the way. Gottfried arrived here in full-blown "Deutscher" rig, wooden shoes and all.

To earn a bit of coin he blew into Keith's offices here and got a one-night booking in the Keith Sunday concert, Feb. 13. Gottfried did a monolog and a "Dutch" song. In his talk he told about footing it around the world so far as he had found it. Gottfried did not let the fact suffer that he was dependent on his earnings for his grub and nickels and dimes were tossed onto the stage till Gottfried had $30 in change, in addition to what he received from the house for his act.

As a one-night man Gottfried was a winner. He is now en route to Frisco, whence he ships to Japan. Someone here told him when he drew into Chicago to hunt up Martin Beck and Gottfried left with designs on Martin.

Amelia Glover, a popular dancer up to about ten years ago, died in New York Feb. 9. She was once the feature of Russell's Comedians in "The City Directory," when her first husband, John Russell, managed that once popular organization. Mr. Russell died about ten years ago and Miss Glover retired from the stage. Subsequently she married Al Lawrence, who survives her.

Henry V. Donnelly, the comedian, at one time of Donnelly and Girard, died in New York this week at the age of 48.

BERLIN NOTES

Berlin, Feb. 3.

No more programs in Germany without at least one near-naked woman in it. Berlin has seen lately quite a lot of such "acts": Olga Desmond, "Die Hebrecherin," "Die Haremsnacht," Macara and Rossi, Mahara, etc. The latest is "The Vampire Dance," again a partly naked woman dancer, appearing this month at the Wintergarten (Violet Hope). There is very little sensation about the much talked of "Vampire," still it looks like a draw, and that settles it. The biggest success was Schichtl's Marionet Theatre. Johnson and Dean are popular here and went well. Bobker Ben Ali's Fifteen Arabs are clever, and the Nambas, Japs, had a big reception. A failure was "The Historic Pictures," which also flopped at the Hansa, Hamburg, last December. Another failure was Ferreros, musical clown, with his dog. He has already disappeared from the program. Tina Clementa in her new act, "Charles' Uncle," look none too good, and has been moved to "No. 1" on the program. The Four Harveys were booked the last day instead of The Brunins, who did not arrive, and scored again in their clever wire act though they were only here last November. Robert Steidl sings again "Just Along the Wall," and tells the Wintergarten audience about his big reception in London. The Twelve Kaufmanns made a hit. The Three Facoris are hold-overs from January. Somewhat tiresome are long intervals after each act.

The Apollo has a new operetta, "The Lovewaltz" ("Der Liebeswalzer"), which had a good reception. There are only three acts on the bill on account of the long piece. Fraser, Iris and French, singers and dancers; Acosta, juggler, and Nadgree, ventriloquist.

Circus Busch has the McDanell Co., acrobats on skates, and Jacobs' Dogs, new this month, while Schumann has the 5 Franklins, clever acrobats, and Harry Lamore in his new act.

The Walhalla offers this month the Four Maisanos, musical clowns; "Aeroplane Ladies" (act like the Curzon Sisters); Two Fratelli Menara, good acrobats; Asra, billiard juggler; Hamilton Brothers, eccentrics; Miss Pocahuntas, singer; Sisters Bliss, dancers; Mella Rohda, soubret, and Harry Arndt, comedian.

Passage: Jungman Family, wire; Three Sisters Allison, acrobatic dancers; Nelson's Newsboys, Five Tornados, acrobats; Gussy Holl, diseuse and imitations; Schneider-Duncker, humorist; Spissel, Spissel and Spissel, eccentrics; Otto Lamborg, clever humorist; Zetto, juggler; Else Toerok, soubret.

Charles Seguin arrived in Paris yesterday from Buenos Aires and is expected in Berlin next week.

M. Beketow, the circus proprietor from Budapest, announces from Petersburg, Russia, his marriage to Helen Gerard, the well-known equestrienne.

SOUTH AFRICAN NEWS

By H. HANSON.

Cape Town, Jan. 18.

The Tivoli Theatre of Varieties, Cape Town, has closed down, and I am not surprised, when one takes into consideration the poor bill of fare provided and the inferior class of talent brought out. It is now being tried with a comedy company playing the London's latest "Smith," but the prices of admission are too high.

There are three sixpenny moving picture theatres in Cape Town. There are also several roller skating rinks.

The Empire Palace of Varieties, Johannesburg, under the direction of Messrs. Hyman, has a splendid program, and is doing big business. The bill comprises Rosnia Casselli and her wonderful dogs; Merton and Rydon, comedy artists and dancers; Mabel Bright, vocalist and dancer; Jules Garrison and his "Roman Maids"; Brothers Bright, athletes; Adam Tomlinson, dialect comedian; Les Auberts, dancers; Flo Cecil, comedienne and dancer; Nell Colter, serio; Paul Couchas, juggling, and colored moving pictures.

A neat little show with moving pictures and local artists is being run in Johannesburg under the title of the "Vaudette Theatre."

The Wheeler-Edwardes Gaiety Company is showing at His Majesty's Theatre, Johannesburg, with "The King of Cadonia." Leonard Rayne Opera Company is at the Standard Theatre, playing "La Poupée." At the Wanderer's Hall, Johannesburg, Harry Friedman's Austro-Hungarian Ladies' Orchestra is located.

Pagel's Circus and menagerie is touring the Transvaal.

The famous Lancashire Band, "The Bessies o' th' Barn," has just concluded a big successful tour through South Africa. They have gone on to Australia. They toured under the direction of J. & N. Tait, the Australian managers. Messrs. Tait intend opening up this country as a halfway house for their shows going from England to Australia, and vice-versa.

I understand that Madame Theresa Carreno, the celebrated pianiste, who is touring America at present, will visit South Africa and Australia.

Sorini, the Japanese magician, died of pneumonia Sunday at his home in Brooklyn. He was fifty-two years old and had been playing in vaudeville in this country for six years.

James R. Furlong, one of the founders of the Actors' Society of America, died very suddenly, Feb. 13, at Oakland, Cal., where he was filling an engagement.

Francis A. Mayon, a son of Mr. and Mrs. John P. Mayon, died Feb. 13 at the home of the parents, 218½ Fifth street, Jersey City.

The Le Pages, jumpers, returned from filling dates in Europe last week and opened at the American Music Hall, Boston, Feb. 14.

OPPOSITION FIGHTS IMPEND IN ST. LOUIS AND PITTSBURG

Two of Ringling Brothers Attractions Will Mix It with the Two Leading Wild West Exhibitions Early in the Season.

St. Louis, Feb. 16.

Within a few weeks the billboards will blazon forth the results of what promises to be the liveliest circus fight St. Louis has known in the past few seasons. The Miller Brothers are wintering their "101 Wild West" Show across the river, in East St. Louis, Ill., and on April 16 will open its season on the grounds used two years ago by Buffalo Bill. The Ringling Show is due to come down from Chicago two weeks later, exhibiting on the Hanlon Park grounds, where they always show. The "Circus Kings" are known to be adepts at the "fight" game and Edward Arlington, it is said, will do his best to start the season with a boom for the Ranch Show. The matter of grounds is likely to cut a big figure, for the Hanlon people are influential in this neck of the woods and are strong boosters for the Ringlings, as the Baraboo boys always stick to the Hanlon lot. This partisanship was shown two years ago when the Buffalo Bill Show broke away from Hanlon's Park and went into a new lot. The Hanlons got busy at City Hall a little too late to accomplish their aim, but they came mighty near forcing the Wild West to camp on their grounds in spite of the showmen's wishes.

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Pittsburg, Feb. 16.

There will be a lively opposition battle in this city during the last half of May and the first two weeks of June. Three tent shows of the first class will show at the East Liberty grounds within four weeks. Miller Bros.' "101 Ranch" will come first, followed by the Forepaugh-Sells Circus, with the "Two Bills" "Wild West" bringing up the rear.

As there is no billing agreement, it is anticipated that there will be the liveliest sort of an advertising fight between these three rivals. With the two "Wild Wests" booming things along, the Ringling Bros. will have a spirited time in holding up their end for the new show.

ANOTHER ELEPHANT KILLED.

Evansville, Feb. 16.

The Morris & Rowe circus, wintering in Evansville, had about 1,000 people out to their winter quarters to witness the execution of "Fargo," a clown elephant, valued at $4,000.

The big jungle beast which has performed tricks for the circus during the past 12 years, developed rheumatism two weeks ago, and yesterday when the animal became crazed from pain, it was decided to end its life.

A rope was attached to "Fargo's" neck and with the aid of pulleys and four horses at each end the elephant was strangled. The hide will be stuffed and shipped east. This is the second elephant that the Norris & Rowe show has lost since coming to Evansville.

"TWO BILLS" FOR RIVERVIEW.

Chicago, Feb. 16.

It is known that the success attained by the Pawnee and Buffalo Bill Wild West within the gates of Riverview Park last summer has secured for them a contract for the coming summer, when they will show for a longer period than they did last year.

BACK FROM SOUTH AMERICA.

Harry Six returned last week from a seven months' stay in South America, where he presented his high-diving act in several of the larger cities, winding up with a month in Rio de Janeiro, whence he sailed for New York.

WILD WEST HOMEWARD BOUND.

The "Wild West" show which Mrs. Peaumont Packard framed up last fall for the purpose of putting her son, Chesmore Packard, in the show business, embarked at Buenos Ayres, Wednesday of this week and is due to land in New York early in March. Dick Radford, who was one of the executives with Miller Bros. "101 Ranch" during past seasons, helped to frame the show up and is returning with the troupe. It is reported that conditions were never favorable for the show during its stay in Argentine Republic, but there was a guarantee sufficient to pay the expense of keeping the show going while it was there and to provide return transportation for the people.

THOMPSON WILL GO OUT.

Late last week, after deciding to retire for one season at least, Chas. N. Thompson signed for the coming season with Maj. Gordon W. Lillie, to be the assistant manager and adjuster with the "Two Bills" Show, the same dual position which he held with them last year. He has gone to his home in Florida to take his final weeks of winter vacation, previous to joining the show at the Garden late in April.

RINGLINGS' "AUSTRIAN ARABS."

The Nelky Family of six Austrians attired as Arabs in a number carrying three camels, have been engaged for the Barnum-Bailey circus for next season. It is the Family's first visit to America.

OLD CIRCUS LOT SOLD.

Bristol, R. I., Feb. 16.

The Dunbar field on the South Side, which has been the stopping place of all the circuses within the past fifty years, has changed hands.

It will no longer be available for the white tops. The new owner, Albert F. Rockwell, president of the New Departure Co., will cut the several acres up for building purposes.

Harry F. Clarence has been engaged for his third season as announcer with the Buffalo and Pawnee Bill Show.

RINGLINGS NEW YORK OFFICE.

An office has been opened by the Ringling Brothers at 37 East 28th Street, and preparations have actively begun for the opening at Madison Square Garden, March 24, of the Barnum & Bailey Show. John and Alf T. Ringling will spend much of their time at the new office hereafter. Roy Feltus is on the job, preparing the advance newspaper work, both for the road tour of the Barnum & Bailey Show and its Garden engagement. A week in Brooklyn will follow New York, with a week each in Philadelphia and Boston before the show starts for the Pacific Coast.

CIRCO LOWANDE EXPANDING.

Tony Lowande is exhibiting in Argentine Republic with two of the largest circuses he has ever carried in South America. He has prepared to further enlarge his circus by the addition of a menagerie as fast as he can accumulate the animals. Max Kunkeley attended the Cole Show auction in his interest and purchased $5,000 worth of animals, which will be shipped from New York today (Friday), Feb. 18.

By the recent establishment of two steamer lines, a trip of twenty-three days has been opened between New York and Buenos Ayres. As a result Lowande will draw his supply of acts from Chas. Sasse in this city. Heretofore he has been playing European acts sent from Paris, because of the inadequate steamship facilities between the two Americas made France the more accessible. The new plans will change the character of Lowande's shows from a European circus to American outfits with street parades, menageries and the other adjuncts of a modern circus.

Lowande exhibits from one to four months in a town, and plays all the big stands in South America. Sasse will send his first program of American acts to Lowande as soon as he can have returned for approval a list submitted.

FOREPAUGH-SELLS ON MANHATTAN FIELD.

Contracts have been signed by the Ringling Bros. for the appearance of the Forepaugh-Sells Bros.' Show on Manhattan Field, 155th Street to 157th Street, between Eighth and the Speedway, Manhattan, for the week starting June 13, next. This will be the second of the Ringling Shows to play New York this year. The "Circus Kings" have been trying to keep the Sells-Forepaugh announcement a secret until after the Barnum & Bailey engagement at the Garden, opening next month.

SEVEN PARACHUTE LEAPS.

Hutchinson, the balloon leaper, has signed for the coming summer to do seven parachute leaps. The best that has been done before was five. Hutchinson did six last summer at the Trenton State Fair. During the winter he has perfected a method of packing his "spreads" under tissue paper to prevent entanglement and tearing the different ones open by the usual string pull. The seven-drop is to go on at the Trenton State Fair the coming fall.

Bert Cole, of the Hagenbeck-Wallace Show sailed from Europe Feb. 8.

ABOUT THAT CUSTOM RULING.

Washington, Feb. 16.

John M. Kelley, attorney for the Ringling Bros., is in Washington seeking to secure a new ruling on paragraph 500 of the amended Payne Bill, under which domestic animals removed from the United States are subject to a high duty upon their return to American soil.

Mr. Kelley's business is to convince the Treasury officials that something should be done to change this paragraph so that the American circuses would be enabled to play Canada and return without paying tax.

It appears that when the new tariff schedule was being made out, paragraph 500 was closely examined. During the discussion Congressman Dolliver objected to the return to the States of animals which had been exported for breeding purposes. Paragraph 500 is the free list of the Payne bill and through an error the words "not including animals" found their way into the section.

Its presence there makes it necessary for all American circusmen to pay a return duty. In the case of a big show this would amount to about $11,000, it is estimated.

The Treasury experts have been asked to examine the question thoroughly in the hope that a more liberal construction may be placed upon the wording. Everybody concerned disavows any intention to bar circuses from Canada or put a bar upon the foreign travel of animal trainers.

CIRCUSES IN AUSTRALIA.

Sydney, Jan. 2.

The Wirth Bros.' aggregation opened in Adelaide Xmas week. The show is comparatively new to the Holy City, and the success accorded performance was prodigious. Datos, the memory man, has them all talking.

Barton's Circus is now touring the Northern Rivers and playing to capacity everywhere. The show is only a small one.

There is a great longing to see a big American circus here. Old timers with recollections of the Sells Bros.' Circus and the Dr. Carver "Wild West" Show regret the lack of an organization to meet the demand for an up-to-date tent organization. The population is increasing by thousands every year, and the immigrants continually arriving are, for the most part, amusement-loving people.

"Pop" Seamon came into New York from his home in New Rochelle last Monday for the first time in several months. He has been confined to the house all winter by inflammatory rheumatism, and will not be able to take the road this season. "Pop," last spring, celebrated his golden wedding, and is the oldest circus contractor at present in captivity.

John G. Sheahy, who has been in the ticket wagon of the Ringling Show for the past few seasons, will be transferred to a similar position with the Forepaugh-Sells Bros.' Show this summer.

"Chef" Ballard will come into the cook house privilege with the "Two Bills" Show this season, replacing Joe Lynn, who fed the people of the "Wild West" last year. Ballard had the cook house with Buffalo Bill season of 1908.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twenty-first of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Feb. 8.

Dear Mike :

I must say that this week's show is the most sorrowful concern that ever I seen, and I don't know what in fire you are tryin to do to me. To begin with, that playlet called The Baby's Shoe is too sad an affair for a comic theatre. The woman in the play cries because her baby is dead, and the man cries because she does. Then they find the baby's shoe and they both cry together. Then all my customers sniffle. Next comes the aged darkey imitator. He sings Old Black Joe and Massaws in the Cold, cold ground, after which he lights some red fire and dies in front of my wood scene curtain. The Chinese cornet player starts off with an awful solem tune called The Heart Bowed Down, then he stuffs a rag in the horn and plays that dirge that the bands all play for the Grand Army funerals.

Then comes the drama act called Perished in the Snow. The girl is deserted by a villen who wont pay her board, and she dies in front of the soup house which they carry. While she is waiting for the soup house to open, my curtain puller spills torn paper on her out of a scrub bucket, and when the scrub bucket is empty she perishes. A cake of soap fell out of the bucket last night and knocked the rag doll out of her arms. It made her so mad she most forgot to perish. Then that decapitation mystery comes, and the devlish lookin cuss decapitates the head off of a lady with a cavalry sabre and carries it around on a pie plate. A lot of the women fainted and screamed and the children started to howl. Some of the coke burners that was in, tore out of the theatre and went to drinking licker at Danny Driscolls saloon. Even the picture film is a heart rendin affair and shows a man and his family drinkin licker out of a ketchup bottle, after which they break up all the furniture and die in great agony.

I sent to the Jasbo Agency to wire me a comic acter quick, and they sent me a feller that represents a tramp and sings a song called More Work for the Undertaker. I phoned over to West Cranberry to try to swap him for something lively but the only thing he could let me have was an act where a woman turns into a skeleton and then burns up. If you had only mixed in some of them rowdy acters that kick each others shins and swat each other with spank paddles it wouldn't be so bad. I would even try to put up with that Jim Morton feller again if I knowed where to get him. There is only one good thing about this show and that is there are no acts in it that my family will try to do.

Shep Wrenchy that is buildin the opposition theatre across the street was in at the matinee and after the show he put up a big sign on the laundry which read, "This place will open soon as The Stadium Theatre with first class vaudeville—All comic acts and no crying shows." This is a slap at me because I have such a solem performance this week.

Adam Sourcrout, Manager.

BILLY GOULD TRAVELING.

BY WILLIAM GOULD.

Salt Lake City, Feb. 11.

What a peculiar audience they must have in Ogden. The critic there calls jokes laughers, and a wood scene is described as a timber picture. Jim Donovan, of Donovan and Arnold, says the best points in his act fell flat. One night, while kidding, he made a speech as follows: "I see by the papers that there is a chance for the Jeffries-Johnson fight being pulled off in your 'noble' city. If it takes place here I hope that they are both defeated." That was the hit of the show.

I have just discovered the meaning of Y. M. C. A.—You mustn't criticise actors.

Colby and May are laying off on the S.-C. time.

There is a little girl playing the Orpheum time that is going to be a dainty refined hit in the east. Her name is Irene Romaine. Paste this in your millinery.

Billy Clark, Quinlan and Mack and three-quarters of the 4 Floods, all old-time minstrel men, were sitting in the lobby of the Albany Hotel the other morning when a brass band passed the house playing a lively quick step. They all jumped out of their chairs as if they had received an electric shock. They thought it was 11:45 (parade time).

You can fool some of the Orpheum audiences all of the time, and you can fool all of the Orpheum audiences some of the time, but you can't fool Martin Beck. Mr. Bird says this is silly. He wants to know if Abraham Lincoln is playing the Orpheum Circuit. (I'd like to carry Mr. Bird with me.)

I see my old running mate, Walter C. Kelly, is in Seattle. Walter sails for Australia shortly to entertain the kangaroos. As Pat Rooney, Sr., once said: "Well, their money is as good as any one's." So, go to it, Walter, and gather. Take your scales along to weigh the English pounds. (Mr. Bird remarks, "Yankee ignorance.")

John Cort is thinking of building a new Cort house in Salt Lake. Mr. Bird says "I left the u out of court, and that it is idiotic to build a Cort house in a lake." That's right, Mr. Bird; a wild gondola may come up and bite the gondolier. (You see, Mr. Bird, you can't catch fish unless they bite.)

Met Malachi Hogan in Denver. A lot of people are under the impression that Malachi is ill. No such a thing. He never enjoyed better health, and he's there with a smile ready to referee anything from a love match to the Jeffries and Johnson phonograph contest.

Pat Casey is a big man west.
Pat Casey is a big man east.
Pat Casey weighs 270 lbs. on the hoof.

Otto Floto, sporting editor of the Denver Post, bet that the Frenchman, Paulhan, would fly over Denver in his aeroplane. I think Paulhan Otto Floto-ver Denver. I hope Charlie Ross sees this. It sounds like him.

THE WOMAN IN VARIETY

BY THE SKIRT.

Through the kindness of Mark Luescher I have read about the "progressive theatre party" which Ellen Egan of the Denver News so aptly described in a recent issue of her paper. The party occurred at the Orpheum. The "400" of the burg bought up a goodly portion of the Orpheum's best seats, with the boxes, and during the performance continually changed seats. While the hum of the conversations may have been audible, it is certainly a unique idea for the theatre. In "progressive dinners," where you move forward with each course and finally reach the fellow you like if there's enough to eat, the talk aids digestion, but this is the first time I have heard about this "movin' up" during a performance.

Charmion has a very charming personality, and the way she distributes her wearing apparel among the audience is worth seeing. Men and women carried away her garters, stays, stockings and hand-bag, to say nothing of the hundreds of buttons. Charmion is a regular Mathewson in her delivery to the audience. (Columbia; special attraction.)

One of "The Blonde Typewriters" and therefore probably the newest one is not wearing silk stockings, but I have no doubt she will if the girl remains with the act long enough.

'Tis a wise manager who can dress his chorus through the first and second part with only two changes of shoes and stockings. This is what happened in the "Golden Crook." The first three changes of the chorus were over red shoes and stockings, under which were pink tights, and these made the underdressing for the second part. Two chorus girls come out prominently, one for her good looks and the other for her attempt at wearing her dress off the shoulders to a degree that was hideous. The girl who opened the second half has a stunning figure. Ida Crispi, in spite of her grotesque make-ups, has a very pretty face, and the blonde wig is most becoming. Gladys St. John, the only other woman principal, wore one dress too many, as the last was a nightmare. Mlle. Faustina wore light blue stockings with a green ballet costume! (Columbia.)

There's a nice pleasant fat old man who sells tickets at the Lyceum. He's so civil and accommodating. I just adore him, and if I thought any more about the fellow I might dignify him as "treasurer" which I can't possibly believe him to be. I walked up to the Lyceum the other day to buy some tickets for a matinee. After I found out all about it, I left without them, thinking I had committed a capital crime.

Kitty Morton is going backward. Last season the mother of that great Morton family was satisfied to display her youthfulness by dancing. This week at the American, Kitty has moved backwards another notch towards youth, by taking the "kicking bit" away from her husband, Sam. It has always been one of the big laughs of the piece, and is just as big with Kitty as the kicker. It is always a certainty that Mrs. Morton will be becomingly gowned..

In the Homer Lind piece (Colonial), a very pretty girl (Mrs. Lind) has a wonderful head of hair, her braid reaching far below the waist.

I visited Syracuse last week for a few days. While there I was told about the last visit of "The Follies" at the Welting Opera House, a couple of weeks ago. While Eva Tanguay was on the stage, a lightly dosed "souse" (well known in Syracuse) in the front row said loudly enough for all to hear: "For Heaven's sake, do your act and get off." Eva walked to the footlights and replied, "I expected something like that from you. I've been watching you all evening." Then an usher led the befuddled young man out. Miss Tanguay did not stop at the Yates Hotel in Syracuse during her last visit. It's the leading hostelry of the town, too.

In Sam Curtis' act (American) are three young women supposed to be school girls. Credit Mr. Curtis for making them dress as young school children should, excepting the eccentric one. She is so clever it doesn't matter that her grotesque make-up is not true to life.

Though I am told Flora Parker disappointed several people who were arranging a vaudeville act for her when she suddenly left New York last Thursday to join her husband, Carter De Haven, in Chicago, I am glad to hear the young couple are together again. Mabel Hite did the fixing.

Mrs. Patrick Campbell (Colonial) is wearing a wonderful gown of black satin, over which is a coat of cut steel to the knees. The skirt is banded with an edge of steel, the coat having a border of sable fur.

A very pretty girl is Marie Fenton, and the four changes Miss Fenton make show much money has been spent on them. The first is a stunning creation in black and jet; the second light blue and gold, prettiest of all a Copenhagen blue with black, and a white satin with a black and gold jacket. The three hats worn were lovely, especially the little black turban. (Hammerstein's.)

Netta Vesta, prettier than ever, makes three changes in "Snap Shots" (Colonial). The first is a simple gown of pink meteor with gold. The second is a black velvet soubret costume, very handsome. The skirt had a border of stars in brilliants; there was also a bolero of the rhinestones. Miss Vesta's pantaloons were a trifle long.

Alan Dale once started a stinging but half-hearted rebuke against gum chewing in theatres. Why doesn't someone start an anti-gum chewing crusade? It isn't the pleasantest thing to sit near people masticating a mushy piece of gum. Isn't it a blessing that drinking soup hasn't become a fad in the playhouses?

MYSTERIOUS $2,500,000 CO. POINTS TO PATENTS CO. CHANGE

Mystery in the Incorporation of a Huge Concern to Deal in Patents and Inventions Indicates Upheaval in Biograph-Edison Combine.

Suspicion has been aroused this week that a very short time—probably in about four months, there will be an upheaval, re-organization or split in the Patents Co.

On Monday there was incorporated in Hudson County, N. J., a corporation for $2,500,000, designating its object as "the purchase and sale of letters patent licenses for the use of inventions or other materials pertaining to the manufacture of moving picture negatives and photographs of objects either at rest or in motion."

It is argued that nobody outside of the Patents Co., could swing a deal involving so large an amount of money, or who could make any headway in such a business, it being well known that the Edison and Biograph own practically all the patents which control the art. Any outsider would have to assemble an immense amount of capital to provide for litigation over a new camera or projecting machine, even if there were such a thing to be had, which is highly doubtful. The two Patents Co. factions each owns a thoroughly litigated camera, and the Biograph people have in addition the Latham loop and shutter patent, which has not yet been thoroughly litigated, but has been passed upon in suit by the Patent office in Washington.

For these reasons there seems to be no doubt that the Patents Co., or one of its factions is back of the new concern called "The General Film Co.," with offices at No. 15 Exchange Place, Jersey City.

Following out these deductions, it is believed that there are three possibilities:

Edison or Biograph crowd wants to withdraw from the present holding company.

One or the other wants to force a reorganization of it.

The Biograph intends to split and go after the whole field and fight the Edison groupe.

Because of the loose corporation laws of New Jersey the real people back of the move remain for the present undisclosed. Six incorporators (named later) are presumed to be "dummies." When the corporation gets ready (this is all presumable), the stockholders will call a meeting. The real parties in interest, holding the majority of stock, "purchased" from the incorporators, will assemble and vote for a new set of officers. Until such a move is made investigation is up against a dead wall.

That the incorporators are acting for others is indicated by the fact that of the three named as being residents of New York, none is listed in the City Directory.

One of the points that implicates the Patents Co., in the transaction is the object of the concern which is stated as "to buy, sell or otherwise acquire or dispose of patents and licenses for inventions pertaining to the production of negatives or photographs of objects either at rest or in motion, and materials used in every branch of entertainment, moving pictures or theatrical performances."

The incorporating papers sets forth the right of the General Film Co., to acquire or sell stock or other like property in a foreign corporation, in any State of the Union or abroad, and to conduct business and establish offices anywhere.

The $2,500,000 capital stock is divided into 25,000 shares at $100 each. Of this 15,000 preferred, with cumulative dividends of 7 per cent., and 10,000 common stock. Preferred stock does not carry the voting right.

Home offices have been established in Room 501, 15 Exchange Place, Jersey City, with Charles L. Carrick as agent in charge. Such offices are common in the formation of New Jersey corporations. They are held in large numbers by realty companies and let out for a yearly sum to the corporations, who thus maintain an office in the state. In other parts of the building there are large meeting rooms where directors in the corporations meet to transact business from time to time.

Room 501 bears the name of the International School of Correspondence, but when a VARIETY representative called it was empty and locked.

The incorporators are Messrs. Harry M. Gough, Glen Ridge, N. J. (holding 50 shares); J. H. Jewett, Brooklyn (holding 10 shares); Willoughby J. Kingsbury, 3558 Broadway, New York (holding 10 shares); Emil O. Mann, 269 West 131st Street, New York (holding 10 shares); William G. Hovey, Woodmere, L. I. (holding 10 shares), and Harry J. Mullineaux, of Bethlehem Pa. (holding 10 shares). These holdings (it is not mentioned whether common or preferred stock) represent $10,000, while a clause in the application requires that that amount be on hand before any operations are commenced.

ABANDON FOREIGN RELEASES.

The Film Import & Trading Co. announces that it will discontinue releasing foreign films. This seems to indicate that the much heralded arrangement with Raleigh & Roberts for the exclusive American rights to numerous makes of foreign films was a flash in the pan. One by one other dealers have been making contracts direct with the individual manufacturers, until the Film Import people have had nothing left of the rather formidable array of makes which Raleigh & Roberts were supposed to be in a position to hand them when they got the R. & R. contract away from J. J. Murdock's firm.

This action promised to completely disrupt the "Independent" organization at the time, but Murdock did not press matters, evidently foreseeing just what has happened.

ALL MORRIS HOUSES ON INDEPENDENT SIDE

Whole Circuit Drops the Patents Co.'s Film Service, Which Issues Expulsion Order Following Premature Release of Flood Pictures.

All theatres operated by William Morris, Inc., directly, have gone into the Independent film camp. This was done upon the notification by the Patents Co. that "licensed" films would be no longer supplied to houses under the Morris control.

In retaliation for this action Mr. Morris announced that he would use all his influence to bring the other theatres not under his own control, but booking through him, in with the independent group.

The trouble arose last Friday when a moving picture of the Paris floods was put on as a special feature of the matinee at the American Music Hall. The trademark of the maker was obliterated, but it has been said that it was from the factories of Urban in Paris, an Association member. The ostensible reason of the cancellation of license was that it had been placed on exhibition four days before the regular release date.

The American was supplied by Percy G. Waters, of the Vitagraph Kinetograph Co., but this special reel was not shipped from that concern. Morris imported it himself.

From these circumstances is suggested the policy of the Patents Co. is violently adverse to having an exhibitor deal directly with manufacturers (if, indeed, the flood picture was an Urban Association film), the desire being to have the whole distributed from the Patents Co., under protection of the "license" club.

Mr. Morris openly avowed his intention of getting the best film he possibly could and from whatever source came handiest. He added to this declaration that he was ready to guarantee he would show Patents Co. films four days before they were released in the United States.

The cancellation of the Morris licenses takes away the profits from exchanges supplying four theatres in and around New York, not to mention St. Louis, Cincinnati, Chicago, Winnipeg and New Orleans, important cities in which the independents will be delighted to secure exhibition places as "sales makers."

The big trust is therefore in the position of creating its own opposition. Previously the only independent show place in New York was the New York Roof, and that has been operated for only a short time out of the Patents Co. pale.

PICTURES AND REFORM SCHOOL.

Webster City, Ia., Feb. 16.

Two urchins, aged 9 and 10 years, appeared before Superintendent Riddle in Des Moines the other day and begged to be sent to the State reform school, because they cannot resist the temptation of attending moving picture shows.

The superintendent looked up the case of the lads, and decided to place them in a Des Moines detention home until something further can be decided upon.

LONDON CLOSES PICTURE SHOWS.

(Special Cable to VARIETY.)

London, Feb. 16.

All moving picture shows in this city have been closed by the authorities on Sundays. The order went into effect last Sunday.

PATHE LOSING GROUND.

Sydney, Australia, Jan. 2.

It is noticeable that the Pathé films are losing ground here. This is accounted for by the fact that the characters are either too stereotyped or inane to come within reasonable distance of natural acting.

The comic subjects are ridiculous in the extreme, while the more pretentious efforts are too heavy to receive recognition.

INDEPENDENTS CLEANING HOUSE.

Proving that there is plenty of film in the world, but also indicating that the market of unlicensed reels is just a bit difficult, one of the Independent dealers has issued a catalog of unused film which it is offering at 6½, 7, 8 and 9 cents the foot, according to subjects.

This is all import stuff and the manufacturers, including only a part of the foreign firms who manufacture films, are Le Lion, Italia, Ambrosia, Eclair, Comerio, Aquila, Duseks, Cines, Deutsches Bioscope, Meester, Cricks & Martin and Raleigh & Roberts, in itself an imposing roster of business men who have been "buffaloed" by the Patents Co.

The fact that so many different brands of new stock are in the hands of one firm and so plentiful that "sacrifice sales" are necessary to dispose of them is a strong evidence of the unsettled and unsatisfactory condition of the Independent community.

PICTURES IN STOCK HOUSE.

Indianapolis, Feb. 16.

The Majestic, where the Forepaugh Stock Company has appeared, will be turned into a picture house by the Anderson-Ziegler Company, which has made a success with the Hopkins, Louisville, in this style of amusement.

The Park will have a post season of stock, with George Arvine, formerly of the Forepaugh Company and later in Memphis, as the leading man.

DELMORE A PICTURE PLAYER.

Philadelphia, Feb. 16.

Ralph Delmore has acted the Lubin picture, "The District Attorney," now completed. S. Lubin returned home late last week, and looked over the job on Monday.

Whatever Lubin relatives are left working in his picture factory or in his picture houses, were still safe at the last report, though there is no telling.

MURDOCK GOT REAL MONEY.

Chicago, Feb. 16.

When John J. Murdock sold out his moving picture stock in the International Co. he received real money in exchange, $42,500 in all; $25,000 of this was in cash, while $17,500 was evidenced by a mortgage or note. It is said here that while Murdock was bound to New York on a fast train an attachment appeared for the remainder due, and it was secured immediately.

VARIETY'S OWN PICTURE REVIEWS

"Before and After" (Pathe).

"Before and After" means before and after marriage. The picture shows how a young man treats his mother-in-law before and after he has been declared in on the family. If the man is important enough in this picture to be billed then he should be billed in all the Pathe pictures, for he is the principal in all their comedy subjects. He is very apt and a clever comedian. This mother-in-law thing is the oldest on record for comedy purposes. The picture is fairly funny in parts and amusing throughout, but still it has those awful Pathe interiors, and they are hopeless. DASH.

"The Feud" (Kalem).

"The Feud" is a Kentucky affair, growing out of nothing and ends in the death of several innocent people. A pretty love story runs through the telling and brings the affair to a happy conclusion. The story is well told, and there are several exciting meetings between the clans in which "gun play" is fast and furious. The pictures are clear and distinct, and the acting first rate. It is a good subject cleanly handled, with plenty of excitement and interest. Kalem will get the highest rating on this one. DASH.

"A Queen of Burlesque" (Edison).

"A Queen of Burlesque" is a short comedy film with one good laugh at the finish (a very good place for it). A burlesque show coming to a small town shocks the inhabitants with its posters. The chief old maid of the town takes the bills away from some "kids," and boxes their ears for looking at them. The kids steal a pair of the old maid's stockings from the line, stuff them with straw, and nail them to the fence. When the old maid comes to the fence and throws her apron over the place where the stockings have been nailed the stuffed affairs give her the appearance of sitting on the fence with her feet dangling. As this happens when the minister is in conversation with the coy female it causes a riot. It is a good laugh played right, and the laugh gained is worth the trouble of the short film. DASH.

"An Equine Hero" (Edison).

"An Equine Hero" is a melodramatic story woven about a trick horse. It is not interesting. A groom in the stable of a wealthy man is discharged for misusing the pet. In revenge he sets fire to the stable. The trick animal escapes from his stall and unlatches the other stalls to allow the other animals out. He then rings a bell on the outside of the stable, arousing the men, who rush to the scene. The horse at the opening is put through a simple routine of tricks. Hundreds of horses have done the same. The story is of no consequence. The picture is indistinct through the stuff used to represent smoke in the fire and the horse's actions are barely discernible. The picture cannot be called a success, though not a bad idea. DASH.

"The Price of Fame" (Essanay).

The Essanay Company has turned out a very good dramatic yarn. The acting and photography are of the best and the picture carries with it a plausible story with a heart interest of just the proper sort for the masses. A musical genius is working on his masterpiece. The man and his wife have been reduced to dire poverty. The wife by sewing is trying to keep both ends together. The man becomes discouraged when the piece is finished. He can find no one who will take stock in it. Coming home after seeking many managers he hurls the score into the fire. The wife rescues it. Reading in the paper of a $10,000 prize offered for the best musical composition, she takes the work before the board, who pass favorably upon it. Returning home a young Italian who lives next door comes into the apartment and professes his love for the wife. She repulses him. As the husband enters the Italian seizes the woman in his arms. The husband becomes enraged and drives her from his house. A few days later the committee visit the composer and inform him that he has won the prize. He immediately becomes famous over night. On leaving a reception given in his honor some time later, he sees the wife barely clad passing down the street. Attempting to follow her, she loses him amongst the hovels of the tenement district. Returning home he receives a wire from the young Italian's mother asking him to come to her son at once. The son tells the husband of the incident with his wife, and the husband finally locates his wife in squalid surroundings. He begs forgiveness and takes her back to enjoy the fruits of his success. The house watched the picture with uninterrupted interest and applauded the finish. DASH.

"In Ancient Greece" (Pathe).

A sort of a "Salome" dance. Two principals are used. A girl performs the dance and a youth figures incidentally. The pair wear the scant garments of the ancients, not so scant, either, after seeing the real article in vaudeville. The producers are to be thanked for putting a sufficient amount of clothing upon the pair instead of trying to trade upon indecency. The picture and the dance was probably meant to be "classical," but there are few classic minds in a picture house audience, so the reel just occupies time. DASH.

"Nora, the Contraband's Daughter" (Pathe).

Pathe's exterior pictures are always a long way ahead of the firm's interior, and "The Contraband's Daughter" is no exception to the rule. Aside from the picturesque settings there is little to be called dramatic. A smuggler, along the French coast, presumably, has a very pretty daughter. The girl's sweetheart is in the service of the government, to watch for smugglers. On his way to see his sweetheart one evening he is informed by one of his men that they have sighted a crew along the shore who seem to be landing contrabands. The young officer encounters the father just as he is about to ascend a steep cliff with the aid of a rope which has been fastened at the top previously. The officer in trying to reach for the man, receives a boot in the head and drops to the ground unconscious. The father makes his way home and relates the incident to the daughter. She immediately realizes the danger to her lover through the incoming tide and succeeds in getting the father to go to the rescue. The pair arrived in time to drop the rope to the officer. He, realizing who the man is, allows him to go, and the father agrees to give up the practice. (The young couple live happily forever after.) The picture is interesting, but the excitement it evidently means to furnish is not forthcoming. Photographicaly it is excellent. DASH.

"The Duke's Plan" (Biograph).

The more agreeable purpose of this film is to show the leading woman of the Biograph's acting forces in the role of a "boy," and she makes a pippin in the knickerbockers and court clothes of long ago. The Duke, her father, has picked out an old codger for her husband, while she has in mind and heart a dashing young lord of a nearby estate. Bent upon destroying the younger aspirant, the Duke plans to have the young man proven a traitor, and gets the men of his household to undertake a "fake" conspiracy meeting for the purpose of trapping the young lover and thus giving cause for his legal destruction. The girl learns of the plan, dons boy's clothes, follows her lover to a "pub" on the night of the proposed "meeting," and by inducing him to partake of drugged wine, puts him out of commission long enough to have the plot fail. To make things further good, she goes herself to the supposed conspiracy-fest, and there her father discovers her when he expects to trap her lover. Such "heroism" must not go unrewarded. The old Duke gives the girl to the young chap she has chosen, and the film ends agreeably. There is nothing very vicious about the film, although it looks for a time as though the girl was going to be hanged by her neck until she was d-e-a-d! But the rescue thing is pulled by the Duke himself just in time. WALT.

"In the Shadow of Old Mount Shasta" (Selig).

Some of the beautiful scenery in the vicinity of Shasta is shown in this film, although the "production" is largely home-made scenery. Interiors predominate. A "tender-foot" schoolmaster is the hero. He finds board with a man who is largely given to gambling, and for that purpose mortgages his home. In a game where he loses his all, he is overcome by drink, and while he is sleeping on the table one of the gamblers who has been "trimming" him shoots another, and to shift the suspicion, places the revolver in the hands of the stupefied and sleeping miner. To escape the consequences of suspicion which has been directed against him, the miner disappears, aided by the schoolmaster. During the time he is gone the mortgage which the miner has placed upon his home falls due, and the schoolmaster takes it up. Meanwhile, the miner, while in exile, saves the life of the gambler who really committed the murder, which caused the miner to flee. Gratitude impels the gambler to return to the scene of the crime, confess the deed and clear the innocent miner of the charge. The story is told logically, and the scenes are well acted. A cumbersome attempt at comedy is made by a sheriff, and there is an abundance of "gun plays," so inspiring to the lads who revel in stories and novels of western adventure. The film makes a good excuse for a boy to play "hookey" while his companions are dragging along through their "three R's." WALT.

"One Night and Then" (Biograph).

The junior member of the Patents combine has gone mumch once again, and in this film has turned out a most cadaverous and creepy thing. An old rounder, afflicted with heart disease, knows that his finish is near at hand. He decides to make one more night of it, and to that end has all of the Biograph girls dress in short skirts and low necks. He invites them to his house for dinner, and they have a jamboree with much wine and high kicking. A sudden shock starts the old chap's heart on its last flutters, and when the doctor arrives he is told that a tight squeeze has been temporarily tided over, but there is no hope. Determined to cheat fate, the old rounder gets out his revolver intending to commit suicide. During the rest of the film the gun is constantly just on the verge of going off, and the would-be suicide spends all the time he has alone in gasping, "mugging" and nerving himself to pull the trigger. He decided to do the job finally, and to that end changes clothes with a butcher and goes to a cheap lodging house. Just as he has finished his last cigarette and for the "steenth" time gazes into the barrel of the pop, he hears the wails of a woman in distress. It is in the next room. Her child is dying. The family is poor. The would-be suicide decides to do something for mankind before pulling the trigger. As he has discarded all means of identification, including his keys, he breaks into his own home to get money to do the charity mission he has planned. The butler takes him for a burglar and shoots him in the back. The wound is fatal, but before he dies he tells the doctor, who has been called, to go to the rescue of the sick child and needy family. This the doctor does, and right there the film should end. But it doesn't. We are left to witness the death agonies of the old rounder, and if that is not gruesome enough, there is a later scene where the corpse is shown on a sofa, covered with a shroud, while the group of servants are reading a paper and laughing hilariously over the notice of the man's death. The notice says that the dead man was everything that he should not have been and then some; furthermore, that he had never done a good deed with his money in all his life. To disprove this, the doctor enters to place a flower, brought as a memento from the grateful mother of the sick child, upon the shroud which covers the corpse. For that creepy feeling be sure and see "One Night and Then"—stay away from picture shows until the manufacturers get some sense. It must be around somewhere. WALT.

"The Jockey" (Pathe).

A well handled production is here presented. It has a fair proportion of story interest and several stirring horse race finishes, which fit neatly into the narrative. As an exhibition of horseflesh alone it is good enough to pass. The story has to do with a young stable boy at the track. His owner's thoroughbred is to run in a big handicap. The regular jockey of the stables becomes drunk and the stable-boy-hero gallantly takes his place—and, of course, wins. The owner's daughter falls in love with the young rider, but catches him in the act of taking money from a bookmaker to throw a race. She foils the plot by changing the horses in the stalls and the jockey "dopes" the wrong beast. Here's where the story falls down. For after committing a piece of criminal ingratitude, he wins the daughter of the man he would have ruined. However, this is in France, where many queer things seem to happen, if one takes the film maker's word for it. RUSH.

"The Juggler" (Pathe).

An ordinary foot-juggling act is used to fill out a dramatic subject into a reel. The juggler wears evening dress, and, lying on a "Risley" mat, tosses a large table into the air. This is made to look spectacular by speeding up the camera to an almost unbelievable rate. It is a fair "filler." RUSH.

"A Bag Race" (Gaumont).

A dozen or so racers are tied up in sacks, and sent along a course full of desperate hazards. Some of the knockabout acrobatics and falls done by the racers are murderous. They fall down stairs, seem to drop over cliffs and accomplish other wonders. There is good knockabout work in the subject. RUSH.

"The Gambler's Doom" (Gaumont).

The subject runs to about 800 feet, and is an utter absurdity. A rich old man is bothered by the importunities for money of his gambling nephew. Fearing for his life, he places a moving picture camera (sheet doesn't announce whether it is a Warwick machine) in his safe so that everything that happens in the room is registered on the negative. The nephew after threats actually does shoot the uncle, placing the pistol on the table to indicate suicide. Before death, however, the uncle had left a letter of instruction with his faithful servant. The latter has the film developed, and the criminal authorities bring the nephew to a moving picture, to which they lure the nephew, and the reproduction of the tragedy is enacted before the youth's eyes on the screen. If the audience had been shown at the same time as the murder film it might have been of some dramatic worth. As it was, the theatre scene was only a repetition of one which had gone before, and was worthless. RUSH.

"Life of Moses." Part IV (Vitagraph).

This section carries the flight of the Israelites from the time they discovered the pursuit of the Egyptians to their arrival in sight of the Promised Land. The opening of the Red Sea to let the chosen people pass and its closing to destroy the army of Pharaoh, is a decidedly skillful bit of stagecraft. As much cannot be said for the general stage handling. The scenes are most unconvincing, being altogether devised by the stage carpenter, and the conduct of the supernumeraries is at times awkward. The idea of visualizing the Bible is commendable, however, and the reel should win wide attention. RUSH.

"An Enterprising Clerk" (Pathe).

This comic tells of the adventures a clerk encounters when he becomes infatuated with a woman who visits the place where he is employed. He calls upon her at her home, and while there she has several visitors unexpectedly. He is hidden in several places, meets many mishaps and finally lands in court. The lawyer who defends him is taken suddenly ill and his acquittal is obtained by the husband of the woman with whom he is in love. The family affairs of the French are run in a very loose-jointed manner. If some of the Pathe releases may be taken as any evidence—but perhaps they can't. WALT.

"The President's Special" (Edison).

The senior partner of the Patents Co. cinch has issued a splendid film in this release. It develops an interesting railroad drama, with a race for life between automobile and train to quicken the interest. There is much realism, some good acting, and the result is more creditable to Edison than most of his moving picture deeds. The story: A telegraph operator is forced by circumstances to work forty-eight hours in succession. He has been ordered to flag a certain train to give the right of way to a special carrying the president of the road. The operator's wife learns of this when she comes to bring his dinner to him. When "No. 9" flashes past her home, a little later, she knows that something has gone amiss, and impressing an automobile which fortunately comes along, she overtakes the speeding train, stops it, and sends it back to the side track in time to avoid a catastrophe. WALT.

"The Ghost" (Gaumont).

Comes Gaumont to add gruesomeness to the week's gloom in the nickelodeons. Sudden death, robbery and the grief of a son mourning near the corpse of his father are contributed to the joy attainable through the benefits which accrue to women and children because the Patents Co. has a place among American monopolies. A traveler dies unexpectedly in a tavern, kept by a man who is hard pressed for money. The innkeeper appropriates the banknotes which he finds in the pocketbook of the deceased. The son is next shown weeping by the corpse of his father as it lies in bed, covered with a shroud, and with watchers by its side. The son suspects the landlord of being a thief, and to prove his idea to be correct, he induces a friend to make up with wigs, beard and clothes to resemble the dead man. When the "ghost" shows up the landlord forks over the money with alacrity. WALT.

"Loving Hearts" (Lubin).

This is a good comedy developed along slight motive. A young author drops from his manuscript a letter which was to have formed a part of a book he has just completed. The maid picks it up from the floor, and imagines that the butler has written it to her. She rejoices and reciprocates with hugs and kisses when the butler appears. Although, of course, the mistake is made known, the ice is broken and the couple are happy. This incident is repeated between the daughter of the house and the young author; the cook and the policeman, and the widowed lady-of-the-house and her star boarder. Plenty of laughs result. WALT.

"The Roman" (Selig).

This is a dramatic film of much interest, and Selig has assembled a fine lot of good Roman actors. A young woman causes her girl slave to deposit in the waters of the Tiber a child which she has cause to be rid of. The infant is found by one of the aristocracy and adopted. In later years she is betrothed, but just before the wedding the ruler of the land claims the young woman, on the ground that she was born in slavery. By military force she is torn from the arms of her foster father and taken to the ruling house, where she is held captive for only a few hours, as the father and young lover have aroused a popular rebellion which overthrows the ruler, ends in his death and the defeat of his defenders. WALT.

PICTURE HOUSE COLLAPSES.

Boston, Feb. 16.

With a crash that startled Hough's Neck district of Quincy, the Pandora Theatre on Fensmere Avenue, collapsed under the weight of snow that had accumulated since the Christmas blizzard. Every part of the structure went down in a heap, nothing remaining except the front stairway. At Christmas a blizzard forced the roof down six feet. The last blizzard accomplished the collapse. The loss is about $1,500. The theatre was owned by the Colonial Amusement Co., and was used in the summer season as a moving picture house.

PROTEST SUNDAY OPENINGS.

Brockton, Mass., Feb. 16.

The opening of moving picture shows on Sunday has aroused a storm of protest. The clergymen of the city have started a hot crusade from the pulpit and women's societies have been appealed to in an effort to check a liberal Sunday.

Hugh L. Conwell, a member of the "Fads and Follies," playing at the Olympic this week, fell near the close of Tuesday evening's performance and broke his leg. He was taken to Bellevue Hospital.

Gus Greening, manager of Bennett's, Ottawa, Canada, is spending a week's vacation in New York.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Loie Fuller, Fifth Avenue.
Little Billy, Fifth Avenue.
Frankie Carpenter and Co., Fifth Avenue.
Warren, Lyons and Meyers, Fifth Avenue.
Reiff Bros. and Miss Murray, Fifth Avenue.
La Maze, Tuail and Tom, Hammerstein's.
Manning and Ford, Hammerstein's.
Cheridah Simpson and William Pruette, Hammerstein's.
Nedred and "Monk," Hippodrome.
Tom Nawn and Co. (New Act), Orpheum.

NEW ACTS OF THE WEEK

Jos. Hart's "Snap Shots" (8).
"Girl" Act.
16 Mins.; One (5); Three (6); Two and Full Stage (5).
Colonial.

Jos. Hart's new production called "Snap Shots" must be christened "Girl Act," as it is not a musical comedy, though musical. Mr. Hart, in attempting to present a fast-moving spectacle of girls, scenery and costumes, has left the act without rhyme or reason. There's enough on view during the sixteen minutes, but excepting the opening, where a familiar "window" scene of a department store reveals some very lifelike impersonations of wax models, and the finale, a canoeing effect with a watery panoramic background, there doesn't crop up any one item that seems to hold. The opening scene was designed merely for "sight." The finish holds the "novelty," but somehow the effect isn't there. The girls stand up behind a low boarding barely over their ankles. Each should have a canoe and aimed head on for the audience if this could be done. Six young women are behind the two leaders, Netta Vesta and John McVeigh. Of the choristers two are quite pretty. Each has an end position on the line. Miss Vesta, who formerly played as a "single act," does the majority of the singing, always looking nice. In "Military Mary" she wore skirts to a military costume. Perhaps to follow this McVeigh had to do something to allow the girls to change again. He sang "Military Charlie" with a dance to end it with. There is altogether too much "military" at this juncture. The program very unnecessarily remarks "A change of costume with each song," but somehow "On the Silv'ry Stream" was immediately followed by "Anywhere With You," the "canoeing" number, which brought on the finale. All the drops and settings are carried with the act. There is a different one for each of the three scenes. Mr. Hart's "Snap Shots" is not just right. Mr. Hart should carefully look it over to catch the faults. *Sime.*

The Inter State Amusement Co. has issued invitations for the dedication exercises of its new Majestic Theatre, Houston, Tex., Feb. 19. Charles A. MacFarland is the resident manager.

Mrs. Patrick Campbell and Co. (3).
"Expiation" (Dramatic).
30 Mins.; Five (Special Set).
Colonial.

Mrs. Pat Campbell at least did something on her entrance into vaudeville—and in America—she "got over." Monday afternoon at the Colonial Mrs. Pat made a speech of thanks for the applause. In the evening the applause was duplicated, but the speech was not necessary. "Expiation" is a dramatic sketch, of the Russian - Nihilist - revenge - hatred - torture - by-hearsay, also about the Governor of Peterovolsk (Edward Martindel), who ordered the execution of the husband of Sonia (Mrs. Pat). Sonia has an idea that General Vassilievitch, the Governor, had to do with her husband's disappearance. She inveigles him into a love affair. The playlet opens in the Governor's chamber. In the center is a shaky pillar to which is bound offenders against the ground rules. The largest crime in Russia is monkeying around with a bunch who have no other idea than to place the Czar where he can do the least harm. The history of Nihilism is very interesting. A few Czars have been killed during their history-making epoch, but Nihilism still lives, though many, many are now referred to as martyrs. So the story of "Expiation" attracts the interest of the reader when the story commences to unfold. In this particular sketch there is too much story before Mrs. Pat appears, but when she does (after another Nihilist has been ordered to prepare to depart at sunrise by the shot and shell route), she wheedles the Governor into acknowledging that her husband (whom the Governor knows not) was a late victim of torture, caused by him. The Governor permits himself to be shackled to the pillar, when Sonia tells him what she thinks of him, begs the pardon of her departed husband for different things which may have happened to her since she started out for revenge, and then fires a couple of bullets into the Governor's body. It is cruel murder by the party of the first part, but through the sentiment there has been placed in the piece, the audience rather relishes the shattering of the Governor even though the Czar still lives. It is this sentiment and "Mrs. Patrick Campbell" on the sign-cards which really hold up the piece. It must not be overlooked that Mrs. Campbell has furnished herself with a company who play well. If she had not, even her name would not have saved the piece, for the opening is very draggy through dialog. Percy Darell Standing has a particularly trying role, but does exceptionally well with it. Mr. Martindel (remindful in method of Edwin Arden) is the brutal Governor with a lovin' streak for women within, while Mr. Leaming plays an attendant and is also a Nihilist, sub rosa. Perhaps Percy G. Williams did the most for Mrs. Pat's vaudeville entry. She submitted to the manager two sketches. He selected "Expiation." But Mrs. Campbell may be satisfied. In fact, any legitimate of rank who enters vaudeville, and gives a little for the money received has done something. In comparison with others, Mrs. Pat has done a lot. Her personal presence is not the least, either. *Sime.*

Wright and Dietrich.
Songs.
17 Mins.; One.
Fifth Avenue.

Horace Wright and Rene Dietrich form a new singing combination that shows class from the getaway. Mr. Wright played for some time coupled with Grace Scott in the pretty "Wall Between" act where he showed an excellent tenor voice to good advantage in several Irish ballads. Mr. Wright was so successful with the Irish numbers that he makes a mistake in trying to get away from them altogether. He has several opportunities to slide one in in the present specialty and it should be done. He opens as an Italian, not doing at all well with the character although the grand opera selection that goes with it is exceedingly well done. Miss Dietrich follows Wright's opera with "I'm Looking for Tetrazzini's Job." A little talk intervenes that doesn't amount to much. Miss Dietrich is a pretty girl with a likable manner and plenty of magnetism besides a beautiful soprano voice which she knows what to do with. "My Old Lady," by Wright in straight dress follows. The song is not for him at all and the Irish song should be placed right here. As a finish the pair sing "Silvery Moon" and they certainly do sing it. The voices blend splendidly in the number and the by-play which the couple insert brings it home a big winner. Gus Edwards can realize that he wrote some song after he hears this couple. The house demanded the chorus no less than three times and would have had more if the singers had been willing. Following a long, fast bill in the next to closing position and on after eleven o'clock the act was a big hit. Wright and Dietrich will do now and they will grow better.
Dash.

Jetter and Rogers.
Roller Skaters.
10 Mins.; Full Stage.
Colonial.

Jetter and Rogers bill themselves as "Comedy Skaters." It's the comedy at present, such as it is, which threatens the act mostly at an important moment. As the couple are making a fast move to the finish, the turn is held up by the comedian attempting comedy in pantomime while fooling with the orchestra leader, also the audience through a pantomimic speech. This should be taken out. About the only comedy of the present worth retaining is the falls. The comedian does these well, without any reason for wearing skirts. The straight skating secures the applause, and the straight skater is a dandy at his work, doing that skating which is always attractive for execution. He is graceful, and perfectly at home on the rollers. Opening the show at the Colonial, the act did nicely right up to the closing, when a buck dance by both brought them to a big finish. The two boys first showed in New York (Alhambra) some weeks ago. They have a very passable act of its kind. An off-hand opinion would say that only straight work in the act would send it over even better, keeping to a fast routine, perhaps losing two minutes through that. *Sime.*

Edwards Davis and Co. (2).
"The Picture of Dorian Gray" (Dramatic).
24 Mins.; Full Stage (Special Set; Interior).
Fifth Avenue.

Edwards Davis has been playing "The Picture of Dorian Gray" for some time on the road, although this is its first New York showing. The program goes into a long harangue about its being the "Psychological Masterpiece," by Oscar Wilde, "dramatized by the distinguished," etc., but that has little interest or value for vaudeville audiences. The setting, however, which Mr. Davis has placed for the piece has its desired effect. The set is the same that Mr. Davis used in his former sketch which also had little else to recommend it. The set is the handsomest interior that vaudeville has known, not excepting the surroundings which Robert Hilliard is wont to provide in his intermittent appearances in the varieties. Further than the set there is little to say. No use talking against Wilde or Davis on "psychological" lines for a vaudeville audience does not care a rap about it and are not likely to dwell seriously on any continued strain of thought. The act consists almost entirely of cynical views of life, covered by epigrams and heaps and heaps of other talk delivered in an artificial manner by Davis without bringing him at any time close to his audience. The one line which rings true is "Being natural is the most irritating pose." He acts that to a certainty. Action, that indispensable ingredient of a successful vaudeville offering, is entirely lacking. The sketch is now but a "sight" act and it is here that Adele Blood gives most valuable aid. Miss Blood is a beautiful blonde of the statuesque type and in gorgeous attire fits into the surroundings and adds to the picture. She has just a fleeting moment in which to do the emotional—and fails. Templar Saxe is the third member of the company. For merit Mr. Saxe may be handed the plum. His work is natural and likable, and his excellent singing voice is heard in a couple of selections. The story need not be recited as it is not clearly intelligible, and to the average vaudeville crowd it would be a blank. The playlet wound its way through twenty-six minutes and all but killed the action of the entire bill although this was also partly due to the act which went before. The players received four or five curtains at the finish, but no less than three of these came through the kindness of the stage manager who managed to squeeze three curtains in without any especial urging.
Dash.

Mae Taylor.
Songs.
12 Mins.; One.
Majestic.

Four songs and one story, as a monolog part of her offering, brought Mae Taylor applause that was hearty and certainly sincere. She has a most pleasing personality, is comely to look upon and has a sweet and plaintive tone which makes the sentimental ballads which she sings best, seem different. Her enunciation is perfect, both in her songs and monolog, and this accomplishment adds materially to the pleasure derived from her thoroughly entertaining contribution. *Walt.*

McHugh-Carewe Co. (4).
"Strictly Business" (Comedy Sketch).
20 Mins.; Full Stage (Interior).

One of the biggest laughing sketches in vaudeville crept into the metropolitan area last Thursday evening for the purpose of "showing" itself. For twenty minutes devotees of "pop" vaudeville beheld an act fit in every sense to hold its own on any bill. The spectators laughed and roared and swelled billows of applause. There was a laugh in the second line spoken and from then on ridiculous complications, surprises and logical cause for laughter abounded throughout. Grace Hadsell, Augustus McHugh (the author), Edwin Carewe and a youngster of the name of Stephen Shary played the act with a spirit of farce delightful to witness. Every point brought out its laughs. The plot is so simple its recital cannot do justice. Wed only six months, a "weepy" wife idolizing her spouse, fears he does not love her as much as he did. She imagines many of his innocent actions prove it and is continually filled with the fear that her fanciful suspicions are working out realities. Knowing this the husband, to avert suspicion, tells her that a business deal, which is really with a woman, is to be consummated with a man, an old chum of whom he has often spoken. This chum arrives unexpectedly from abroad, and gives color to the young wife's suspicions by declaring he knows nothing of the deal and thus, unwittingly, starts deep troubles for hubby. From these points the comedy develops, laughs pile upon laughs and the liveliest sort of a comedy session results. The players all work with a vim and dash which keep matters whirling at a lively gait. The youngster is a most essential factor and Master Shary makes mightily good. *Walt.*

Macaulay and Morrissey.
Comedy Sketch.
15 Mins.; Full Stage (Interior).
Union Square.

This is the simplest sort of a sketch, hardly worth while. It's another of that numerous family of "crazy; I'll humor him," and both the man and the woman work along these lines until, after doing every nonsensical old thing possible, stop long enough to catch their breath, and then find out, what two words at the outset would have told them, that neither is crazy. It seems to be with sketches on the small time: "Come on in, the going's great." *Walt.*

May Melville.
Songs.
12 Mins.; One.
Fifth Avenue (Feb. 13).

This plump and pleasing girl secures good value out of three songs none new but all given an original turn somewhere in the singing. She has a fashion of talking the verses and singing the choruses, but it would be a good scheme to sing the whole works. Miss Melville dresses plainly but neatly and comes through with a moderate degree of success. *Walt.*

Palmer C. Slocum, dramatic editor of the Dayton Evening News, and J. Emmerson Nesbit, a Chicago newspaper man, will launch their new vaudeville act, "Two Minutes Too Late," at the Arcade, Toledo, March 14.

The Five Olympias.
"Posing."
9 Mins.; Full Stage (Special Setting).
Colonial.

The Five Olympias, three men and two women, are another "posing act" from Europe. They pose in gold, probably gold leaf in a wash. Beside the gold, neither has anything on to speak of, or not to speak of. Eight poses in all were completed either by all or a portion of the quintet. The women are quite firmly plump, an easily observable fact. And when a woman wears naught but gold leaf, all interest centers in her. The subjects may be pretty, and artistically grouped, but still you survey the women. Perhaps you may compare them with your own wife. There's enough to be seen to stand for comparison if you haven't been married too long to remember how your wife looked when she looked good to you. Of the poses, "Judgment Day" and "Freedom" caught much applause, as did "The Race," previously shown over here by the Seldom act. The Five Olympias did very well, and as well as any of the others. Had they been the first they would have become town talk. *Sime.*

Marie Fenton and Con Conrad.
Songs.
16 Mins.; Full Stage.
Hammerstein's.

For a quiet act without boisterous comedy Marie Fenton and Con Conrad got along mighty well at the Victoria. Conrad is situated at the piano while Miss Fenton hovers around "one" and sings four songs, making a costume change for each. Her voice is light but agreeable and she has a catchy, likable stage presence, somewhat suggesting Louise Dresser. Her frocks are pretty models, having the quality of elegance more than staginess. A bit more "spice" in her songs would have won more for her at Hammerstein's, but the pair were a solid success. Mr. Conrad at the piano covered up the waits for his partner's changes with "rag" and classical selections at the piano, contributing several bits to the incidental business of the songs. He wears evening dress, and being a tall, Gibson-like young man, helps out the appearance. *Rush.*

Mme. Edith Harcke.
Songs.
12 Mins.; One.
Fifth Ave. (Feb. 13).

A selection of more popular ballads might have brought a greater degree of appreciation for this young woman's bell-like tones and classical methods. "The Garden of Roses," her final selection, should have been her first, with even more popular ballads to round out. She is a recruit from the operatic or concert stage and will be compelled to return whence she came unless selections more to the popular taste are given place in her vaudeville repertoire. Mme. Harcke appeared in white wig, Gainsborough hat and a gown of olden times. An assistant at the piano is dressed in keeping with her costume. Mme. Harcke is of fine appearance, young and graceful, but her voice was not shown to an advantage enough to give hope for a great success on the variety circuits. *Walt.*

Miller Brothers.
Horizontal Bar.
15 Mins.; Full Stage.
American.

With a rather unpromising start, due largely to unsightly make-up and apparel, this pair managed to extract a good many laughs during their horizontal bar performance and scored heavily with a burlesque Graeco-Roman wrestling bout, concluding the act. They do several clean tricks on the bars, accompanied by considerable comedy "stalling," but the wrestling match is given more time and wins more laughs than the first section. They had a good spot in the first half of the American's bill Monday night and made fine headway with all they attempted to put across. *Walt.*

Genevieve Homer.
Songs and Recitations.
12 Mins.; One.
Union Square.

This young woman diversifies her offering by reciting a couple of "good advice" poems which go as well as do her songs. She makes the best headway with her closing, a "kid" number, accompanied by very good juvenile imitations. While Genevieve may never attain eminence in vaudeville she presents an act of sufficient merit to keep her busy in small time programs. Her dressing is severely plain. It might help some to go in for something more striking. *Walt.*

OUT OF TOWN.

Annabelle Whitford.
Songs (Special Drops).
14 Mins.; One.
Young's Pier, Atlantic City.

Annabelle Whitford, featured in the "Follies" shows, made her initial bow to vaudeville in a novelty singing act with a corking finish. Before a red velvet drop, Miss Whitford came on in a simple gown designed on Grecian lines, very fetching, and sang "If Venus Came to Town Today." For the second number she had a drop showing one of the well known Brinkley pictures, before which "The Brinkley Girl" posed, prettily garbed as a "Betty." The song "Bettina Brinkley" went very well. For the finish Miss Whitford is "The Aeroplane Girl." Seated in a contrivance or "aeroplane" and with the house in total darkness (save the lights which illuminated her) she floated out over the audience pelting them with flowers, while singing "I'm Looking for Mr. Wright." Toward the close Miss Whitford played a tiny searchlight over the audience. It was very pretty and a capital ending, and winning much applause. Miss Whitford should meet much favor in vaudeville. *I. B. Pulaski.*

Carlton Sisters.
Singers and Dancers.
Orpheum, Spokane.

These girls score an emphatic hit with songs, dances and comedy. The song, "Who's Afraid," with Etta Carleton's delightful comedy, was followed by some extremely clever buck and wing dancing by the pair. Millie Carleton's singing and dancing scored heavily. The act finishes with skipping ropes while dancing. Their three costume changes were effective, and the number proved to be the best "sister act" of the season. *R. E. McHugh.*

Elsie Cressy and Co. (2).
"The Red Parrot" (Farce Comedy).
20 Mins.; Full Stage (Interior).
Columbia, Chicago.

Whoever wrote "The Red Parrot" had his thinker in good condition at the time, for he has turned out a manuscript that should have a long and pleasant life in vaudeville. In its present shape it looks big, but one may see numerous funny situations back in the plot that only development can bring to the surface. First "The Red Parrot" should be shown where the proper attention can be given by the electrician, for the lights play an important part in the opening. Next the setting and wardrobe must be attended to. When this has been taken care of "The Red Parrot" should be able to talk to the big managers, for it is an offering that should soon find its way to the best time where it can show its real value. The act opens when the wife enters the room, finding things in general disorder. She next locates hubby in the bath room trying to swallow one of those Turkish-towel tastes that comes with the cool gray dawn. After telling her several impossible stories of his previous night's experiences, none believed, she finally traps him into the truth and learns to her amazement that he has been gambling, having lost his entire fortune. She tells hubby a few hot things and leaves the room to prepare for home and mother. In the meantime a friend, who has loaned the husband $1,200, sends a messenger boy for the cash, explaining in the note that if the money isn't handy he might have some stocks on hand that could be turned into currency. Remembering a former investment, in what he considers a "bunk" gold mine, known as "The Red Parrot," and thinking the stock is worthless, hubby sends it to his creditor. During his search he also finds some French pictures that he wouldn't care to have wifey see. In his haste to conceal them he places the photos in one of the "The Red Parrot" envelopes. Upon returning, she inquires about his investment and decides to investigate. Phoning her attorney, she learns that "Red Parrot" stock is running wild, and it is valuable enough to make the holder independently wealthy. Some funny situations are presented over the matter which call for several phone calls and hubby runs to catch the messenger boy. Not wishing to explain, he tells his wife he has lost the papers. During his wild chase the boy returns, stating the party is not at his office and asking if he should deliver the envelope to the house. The wife, unaware of her husband's former act, discovers the envelope containing the French pictures and thinks she has found the lost stock. She phones the lawyer, who advises her to send a messenger boy to him at once with the papers. At the opportune moment the boy makes entrance. Before he can explain she thrusts the papers into his hand, instructing him where to go. Next, hubby returns, explaining he can't find the boy. While the climax is just about to come to a head, the boy returns once more, asking which envelope goes to the Wall Street address. The boss of the house grabs the envelope containing the pictures and puts it in a safe place, at the same time taking the stocks and waving them over his head. *O'Connor.*

(Continued on page 31.)

CHERRY BLOSSOMS.

What a thorough course of "amateur nights" will do for the attitude of a burlesque audience toward players was thoroughly demonstrated last Friday evening at Miner's Eighth Avenue when "The Cherry Blossoms" occupied the stage.

The show is not a good one, but it was far from deserving the ridicule cast upon the members of the company. At times the gallery and orchestra floors were in such a disorderly state that speech on the stage could not be heard by one sitting in the front row. During the turn of Bernard and Perry in the olio there was so much audible comment from various parts of the house that Murray Bernard retorted in kind.

The audience had come there to "kid" the amateurs, and started on the professionals. Not on any other occasions has such a thing occurred or been permitted to continue. The special officers seemed powerless to cope with the disorderly spirit. The best they could do was to eject a few of the worst. This only helped matters by getting the audience to its feet to watch or take part in the excitement.

The show starts out quietly and becomes more quiet as it progresses except for a few stray minutes when rough comedy of the assault and battery sort give the audience some excuse for laughing. One of the few really funny items of the evening was that in which Lew Arken, Murray Bernard and Ed. Markey used the "stranded-noblemen-grafting-a-drink dodge." Markey, earlier, had been in partnership with John Perry, the leading comedian, the party of the first part, in a most disgusting bit of business. Perry plays the tramp throughout the two-act piece in acceptable fashion, but on this particular occasion was altogether too rough in his methods. The same might be said of the other men, not forgetting Miss Granville, of Granville and Mack, who tore off a few raw ones on her own account and joshed the audience as hard as the audience tried to "kid" her.

Although there are only three real principals in the piece, a long cast is printed on the program. The "fillers in" are chorus girls who have been allotted numbers and dialog, none of which amounts to a great deal. A chorister even does an olio specialty, having a couple of illustrated ballads in an important position. Worse than that she wore the same conspicuous dress that had served her in the opening chorus of the first part. The wardrobe is not much to speak of, either as concerns choristers or principals. One set of bathing suits shown by the sixteen (an average bunch for appearance) was a positive disgrace.

The changes are not frequent, there being but two in the first part and two in the burlesque. The dresses for the opening chorus appear again later and everybody has a passion for returning to clothes previously worn. Lillian Perry has a pretty soubret frock at the opening, changes to a baseball model and straightway goes back to her soubret outfit. That baseball song was the utter limit of stage freedom. The comedians came in on it and there was some fast throwing between players and audience. It was followed immediately by one of those restaurant scenes in which figured prominently the very messy use of celery and custard pie. Before that there had been some very raw actions by both men and women principals and this was continued at intervals until the finish, which came before 10.30.

Mabel Leslie is featured. She has a pretty although monotonous soprano voice and a statuesque figure. The voice was to the fore all the time, and in the burlesque the figure was shown through the thin veilings of an Egyptian costume. Miss Leslie made no bones about showing her disdain toward the audience and worked in a slipshod manner. She is a statuesque blonde and looked extremely well in a draped affair of black silk, but that seemed no good reason why she should wear it through the entire act. Nor did it excuse the fact that the waist gaped at least an inch in the back. The same careless dressing extended it seemed to everyone in the company. Twice during the evening the stockings of one of the principal women lacked an inch of fulfilling their purpose.

The songs seemed to have been selected with respect to their familiarity. "Glow-worm," even with the "effect" of nervous lightning bugs, did not go very strongly. "Down in the City of Booze" also occurs as being a bit out of date. Most of the rest were of the same order although the olio disclosed an unfamiliar air or two, one being the work of "The Cherry Blossoms" orchestra leader. An announcement to that effect was made from the stage.

To close the first act half a dozen collapsible stands are dragged upon the stage during a number, and at the finish a breakaway scheme discloses many young women posing in union suits. The same suits were brought in during the burlesque when the very familiar measuring "bit" was made use of, with all the suggestive incidentals imaginable.

A bright little specialty is that offered by Murray Bernard and Lillian Perry. Miss Bernard wears a catchy costume of white tights and pantalettes, a la Tanguay, later changing into soubret costume. They sing "Kangaroo," "Yip-i-Adi" and "Don't Take Me Home."

Granville, Mack and the "Monk" (the "monk" being used in an Italian character song), were funny in the roughest kind of way. The woman did not appear in the first part, but early in the burlesque burst into view, a stalwart figure in black tights. A diamond sunburst, which had appeared before at her throat was then located just above the knee.

The Great Faceograph figured all over the program and made the close of the show. It is the same electrical effect first used at the Hippodrome two or three seasons ago, the fact of the young women appearing in animation on a moving picture drop. There are three scenes advertised for the burlesque, but none is elaborate. The setting for the first part was a rather nicely colored garden view, with an attractive arrangement of colored lights at the rear.

It would be a great convenience if the manager kept his program up to date. In several instances songs are credited to a former member of the company who retired three weeks ago and the musical program is at variance in several points.

"The Cherry Blossoms" have sacrificed decency to attempts at comedy and the show suffers in consequence. Certainly neither it nor the amateurs was worth the $1.50 which speculators demanded and received just outside the door for an orchestra seat. *Rush.*

THE DUCKLINGS.

The atmosphere of the Eighth Avenue stage is clarified this week, for "The Ducklings" is a clean show; so clean in comparison to many of its predecessors at this house that it might almost be classified as pure. Granted that an occasional line may listen just a bit different than it is read, that a few "Damns" and "Hells" crop out, the absence of filth, unwarranted familiarity with the women and many devices for gaining guffaws of the mottle-minded makes the performance shine resplendant at this house.

In its unspiced condition the performance demonstrated that votaries of burlesque like their amusement plain as well as fancy. There was abundant evidence that the entertainment gave much satisfaction, and when it came down to the burlesque, where the comedy element was chiefly centered, the laughs were plentifully distributed and of a wholesome sort. "The Janitor" served as a mildly diverting opener, and "The One Night Opera," written by Chas. Boyle, proved that if not a departure from the usual it was a laugh producer of no mean degree. Mr. Boyle is credited with having also staged the first part.

The rag-tag scenery of the house was lost to view most of the time, a special set being in evidence for both the company numbers, and in the olio one of the acts displayed their own back-drops. In the matter of costuming the show presents an attractive if not always elaborate front. For the chorus, a bevy of sixteen, there are seven changes and a couple of make-shifts in the way of cloaks and gingham aprons to cover the under-dressing. The prettiest frocks worn by the girls were knee-lengths of red material, shown in the first part, and the ginghams held the palm in the other end.

It can be said of the "villagers" that they engage in more dancing than most girls of their occupation usually do. Even though none of the steps is difficult, give them credit for keeping at it most of the time they are in sight. Their efforts keep the picture lively, and in one number the front row got down to some really nifty work in silver clogs, which brought them applause. While none of the girls is extraordinarily handsome, there is none conspicuously to the contrary, hence the scales of comeliness balance evenly. Best of all they attend to business and every one is on the job all the time. They are a credit to the chorus girls' league.

The olio started with a bit of managerial cheating, for the nickleodeons have been robbed of a feature act in the "ill songs" which one of the chorus girls (programmed as Miss Faytelle) demonstrated in a rather likable voice and friendly manner. The audiences insisted on "Carry Marry Harry" for a half dozen encores.

Fred Bulla and Lillian Raymond got away with a Searle Allen sketch, which that writer has framed up in his usual snappy style, wherein it was made evident that Miss Raymond knows how to read lines to bring forward their best points. Her clear enunciation and intelligent reading were also noticable in the young woman's work in the pieces.

Frank Damsel and Frances Farr came through clean with a really clever little singing and talking act under the entertaining guise of burlesque on comic opera and opera singers. The absence of any very serious attempt at vocal trimmings made no difference in the liking of the audience for the diverting interlude, and appreciation was shown in generous applause.

Roy Mohler put across a personal hit in fancy clogging with the Hall Sisters, a couple of clever little ladies who can dance some on their individual account. The act was programmed for four people, but for some reason only Mohler and the Hall girls were in evidence. Just preceding intermission Young Brothers, in Chinese character make-ups, introduced a clever routine of tumbling and acrobatics which won much approbation.

Charles Boyle takes the lead in the alignment of principals. While he showed to advantage in the opener his best work developed during the burlesque, and he shoved the laughs before him in gleeful outbursts. His exaggerated facial make-up in the concluding piece was good for a laugh every time the "business" directed attention to him. As the "hobo" barkeeper he provoked screams when he mixed the "sloppiest" cocktail ever devised. He literally soaked the bar with liquid, and the business of straining the decoction through a cane-seated chair brought one big shout. Although "rough stuff" the whole process was funny.

Frank Damsel presented a well timed and not overdone type of Westerner in the first part and played a clean "straight" in the burlesque, demonstrating in both instances his cleverness as a performer. In the secondary comedy roles Fred Bulla fared well and brought his share into prominence through skilfully handling a number of comedy bits which counted strong in the total of laughter.

Lillian Raymond was conspicuously clever in lead roles, and although her white and blue tights were rather sparsely settled she made a pretty picture in both costumes along "thoroughbred" lines, minus curves. Frances Farr was dainty and comely as the soubret, and Lilly George kept her stock well above par through embellishing the gifts which nature has bestowed upon her.

The principal women were not strong in the matter of costumes, although Miss Raymond and Miss George produced one dress apiece, which gave evidence of having slipped several bills from their bank roll. Miss Farr was conspicuous, however, in her frequently changed and always attractive frocks, thus putting it over the others to a considerable extent.

The number which most interested the audience was Miss Raymond's vocal declaration that she wanted to go to the ball game. The use of a soft rubber football which she and the chous girls kicked into the auditorium gave spectators a personal hand in this inning and there were encores until half the audience had been jounced on the head by the bounding sphere.

Miss George deserves special mention for a particularly clever "bit" which she shared with Boyle in the burlesque. She evidenced a keen grasp of the laughing opportunity and made the most of it by

placing every move just right, without overdoing a thing. Her thirst for "cold tea" was slaked in a deliciously happy manner without sign of offense. The bit stands as one of the hits of a good show.

There is a little blonde on one of the ends of the front row who has talent, and it will develop if she does not secure too good an impression of herself. She works in nifty style and finally, to start the very last number of the show, is brought out for a verse-and-chorus lead which brings into evidence a voice not much bigger than her own diminutive self, but very sweet withal. *Walt.*

AMERICAN.

The presence of but a single novelty in the bill which opened Monday, and that a feature which might be expected to practically duplicate an attraction which had held sway for a full month just elapsed may have had a bearing upon the fact that the evening house was not as large as usual. Or, perhaps, the early stages of the Lenten season may have cut into the attendance; but whatever the cause there were many seats unoccupied.

The bill developed only one conspicuous success in its first half, a department in which it was unusually light. Those who came in time to catch Sam J. Curtis and Co. saw all the noteworthy hits the bill afforded, including R. A. Roberts, Curtis and Co., Kara, the Four Mortons and Molasso and Corio. The last mentioned number closed the show. The moving pictures, regulation reel, were turned on at 10:55.

Opening the show Farley and Clare, with a brief singing and dancing bout, replaced Dewey and Hall, programmed. The Royal Polo Team, in second position and second week, were casually considered. Van Hoff, with imitations, passed fairly well on third, Miller Bros., (New Acts) bar adepts, started the first real noise of the night. Molasso and Corio closed the show with "L'Amour de L'Apache," an excellent issue in the series of dancing pantomimes which has held considerable vaudeville attention of late. Mlle. Corio is of a shorter and less willowy type than some of the others, but she twists herself in hazardous fashion and is supple and athletic to a degree. Molasso won a decided hit on his own account with a series of whirlwind pivots which brought down the house. He is by far the best dancer in the delegation of men who have appeared over here in these panto-spiels.

R. A. Roberts' artistic protean sketch ("Dick Turpin") impelled frequent and sincere evidences of appreciation for his skillful impersonations and rapid changes and although clearly handicapped by a severe attack of hoarseness he warmed to his work with such speed and alertness that his success was fully up to the standard he has set for himself before New Yorkers.

Kara opened the second half. From the time the curtain rose to give him sway there was not a dull moment until the pictures. Jugglers there are in plenty and jugglers there undoubtedly will be, but the nick Kara has cut in the stick of dexterousness and agility along this particular line of entertaining will stay in evidence for a long time to come. His new business is unsurpassed and even the tricks which others have "copped" from him seem new creations in his hands. He made a big hit.

For Sam J. Curtis and Co. there was applause, laughter and encores until it seemed that the audience could not get enough. The girl in air-tight ginghams made a hit all by herself with her sweet voice and handily achieved high notes. Mr. Curtis furnished enough comedy in "A Session at School" to make any schoolmaster find a more peaceful vocation.

For the Four Mortons there was a succession of hits. Each one of the mixed foursome came in for an inning of appreciation, and the total hit was substantial indeed. The elders drew their inning in "one" to considerable length and then gave way to Paul and Clara who took matters up in hot-foot style. Clare pulled down a hit all her own with simultaneous xylophone playing and dancing. She is too daintily pretty however to stay offside for so long with only her starboard quarter on view. Clara at company front can never be seen too much.

As a part of the first half the Urban-Eclipse film of flooded Paris was shown as a turn. The pictures are much better than the Vitagraph release on the same subject and constituted an interlude in the variety program, evidently appreciated. A mighty good idea of the extent of the inundation was accepted as a timely display. *Walt.*

HAMMERSTEIN'S.

Notwithstanding the overpowering attraction of Gertrude Hoffmann's "Review," the bill at Hammerstein's goes through evenly from start to finish. It usually happens that when a big drawing card like Miss Hoffmann tops the bill, the other numbers receive scant attention, the minds of the audience being distracted by expectation before the headliner's appearance.

Miss Hoffmann has arranged a really marvelous series of novel impersonations. She has nearly the whole list of big stage names in her repertoire, commencing with Eddie Foy, one of her oldest and best, and running through "The Hall of Fame" to Eddie Leonard in blackface. Miss Hoffmann has given vaudeville the biggest thing it has ever seen. For close upon an hour she and her assistants kept the audience at tip-toe of interest. Perhaps the "highlights" of the act are the two burlesques, one on Annette Kellermann's diving turn and the other on Valeska Suratt. Miss Suratt sat in the audience Monday evening and seemed to enjoy the little travesty on her own stage eccentricities. The other characterizations are done with the mimic's usual skill.

Of the others Kaufman Bros. and Harry Breen were even in popularity with the Great Howard a close third. The Ballots opened the show with their novel routine of varied acrobatics. The pair make a splendid appearance, the woman looking particularly well with her neat figure in tights.

DeHaven and Sydney followed. They have the same set of dances, the best of which are the "Yiddisher's" argument and the restaurant scene. The straight stepping went well and the singing was as good.

The Kaufman Bros. came across in "No. 4" with one large sized hit. Their main ground of approval is the singing. It is not often that two such excellent voices are matched. A small knot of music publishers nodded approval Monday evening. The boys make a good appearance with neat dressing although in blackface, and the finish, a Spanish burlesque while singing "Chir-I-Ber-I-Bee" took them off to applause. Two bows and an encore followed.

The Great Howard, closing the first part has improved wonderfully since his American debut. The animated dummy and the dialog between the two boys work out capitally.

Harry Breen had to make a speech after singing his "impromptu" verse song in which he rang in several clever "locals." The idea is not new, but Breen is easily the quickest rhymster who has used it. The early part of the turn went very well, especially the Limericks, sung to an endless air.

The Jewell-Morton Troupe closed the show. Theirs was the toughest spot imaginable. After Miss Hoffmann's turn came a general movement toward the doors, and the act was half way through before it was checked. The quartet are now singing as they juggle their clubs and batons and the act opened with vocalizing off stage. This leads up to a novel entrance, but in the present case made a gap that gave the audience a chance to lose interest. A quick entrance and immediate jump into the fast routine would have served them better in the bad spot. *Rush.*

COLONIAL.

Mrs. Pat Campbell (New Acts) is in the middle of a pretty big show at the Colonial this week. It is hefty in quality and entertainment.

The show started none too fast, but the Colonial is a "late" house. Monday evening it filled up to capacity. Beside Mrs. Campbell's sketch, Jetter and Rogers, roller skaters, who opened the program, Jos. Hart's "Snap Shots" and the Five Olympias are under New Acts.

Marshall P. Wilder reappeared in a New York theatre after being away for a good while. He returned with some new stories and some old, but the main point is that an unqualified hit was scored. Mr. Wilder spoke of Philadelphia in a jesting mood. When Haines and Vidocq came on in the next half and just before closing, Nat Haines also mentioned the "mark" town. Haines and Vidocq were another big hit. Nat "pulled" some old ones and some new ones also. They all received a laugh. A new one about Atlantic City was a howl.

A solid scorer of the evening was Homer Lind in his sketch "The Opera Singer." Mr. Lind suffered a trifle through having to follow Mrs. Campbell, as there is sentiment in both pieces. Lind, however, has a rather odd sketch for vaudeville, opening with comedy and closing with pathos, while comedy and pathos are breaking in on each other all through. A couple of surprises are in the action, which, with Mr. Lind's voice sent the number over strong. For comedy the man who plays "props" was of great aid, and for the rest, Miss Violin-player did her share. Towards the ending the piece might be hurried a little. It becomes illogical here in the actual playing and dialog, but that does not harm the weight of the applause judging by the Monday night reception.

Closing the show Hugh Lloyd on the bounding rope turned off a neat line of footwork, but also overstretches his act. As the most spectacular portion is the somersaulting, Mr. Lloyd should arrange to close with that. Trick work, such as playing a violin while walking, doesn't belong.

Johnson and Harty were on early with a new budget of songs, excepting the parody on "Carrie." In the latest repertoire "Angel Eyes" is well rendered by them. *Sime.*

FIFTH AVENUE.

This week's bill at the Fifth Avenue is just the reverse of the one there last week. Then the short bill kept the orchestra out of the pit until 8:30 while this week the musicians are on the job at 8:10. It is a long show, almost too long, although all the good things happen late. The show really has two starts. It is rather a wonder that it turns out so well after a slump in the early section.

Ferry, the Frogman, opened the program and gave the bill a good commencement with his well laid out contortion specialty.

The Boudini Bros. started the slide with an accordion act that was allowed to run beyond all limits. The men play the instruments very well but two selections or three at the outside should be the limit. They received applause but so does everyone else who plays "William Tell" and the like.

Edwards Davis and Company put the final taboo on the action with a talky sketch which few if any in the house understood. (New Acts).

It was up to Pringle and Whiting, "No. 4" to start the show again and the boys certainly did. From here on the bill was a winner. Pringle and Whiting have their specialty running finely and it is an all round pleasing and entertaining bit that they put over. Pringle is a capital "straight." His bully bass voice and trim up-to-date appearance are a big asset. George Whiting needs take his hat off to none of them when it comes to singing character songs. George has a new Italian number that's peaches, and he gets all there is out of it.

Billy B. Van and the Beaumont Sisters followed the real starters and the act was a convulsion. As Mr. Van is so important here, let's to Billy. The act is working great. Van has put in a lot of funny stuff of his own which helps immensely. His encore bits are his best and the house could not get enough of him. The sisters are on the job at all times and come in strongly for their share of the honors. A couple of frocks worth talking about the Beaumont Sisters disport.

It was funny that Billy B. Van who "kids" the imitators all through his act should be followed by Marie Dainton, an out and outer in the line. Miss Dainton was a hit, that goes without saying, because she imitates. "Carrie De Mar" was the only one that might be called a real imitation.

Clayton White and Marie Stuart played "Cherie" to their usual amount of success and their hit was followed by one of equal proportions by Wright and Dietrich (New Acts).

Maud and Gladys Finney had the hard position of closing the bill and the pretty attractive appearance of the girls kept the audience in to see their interesting manœuvers in the tank. *Dash.*

VARIETY ARTISTS' ROUTES

FOR WEEK FEB. 21

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 20 to FEB. 27, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adamini & Taylor Orpheum Rockford Ill
Adair Art Majestic St Paul
Adams Mark Knickerbocker B R
Adams Billy 89 Milford Boston
Adams & Alden Columbia St Louis
Ahearn Chas Troupe Orpheum Portland Ore
Aherns The 3219 Colo Av Chicago
Aitken Bros 284 Bedford Fall River
Aitken Edgar Hastings B R
Alberta Lee 14 Frobel 111 Hambnrg Ger
Alburtus & Millar Circus Carre Amsterdam Holland
Aldines The 964 E 62 Chicago
Alexander & Berties 41 Acre Lane London
Ali Hunter & Ali Clande Pl Jamaica N Y
Allen Leon & Bertie 118 Central Av Oshkosh Wis
Alleuia Joseph 422 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacks B R
Alton & Arliss Girls Will Be Girls
Alvina The 301 E Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Aimera Helen Imperial B R
Alpine Troupe Monauk Passaic N J
Alroua Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lillies B R
Alvin & Keuney Lady Bucaneers B R
Alvora & Co White's Galety Girls B R
American Cowboy Four Rice & Barton B R
Ameta Folies Bergere Paris France

AMETA

February and March,
FOLIES BERGERE, PARIS

Amsterdam Quartet Cort Chicago Indef
Anderson & Anderson 539 Dearborn Av Chicago
Anderson & Evans Robinson's Cincinnati
Anderson & Abbott Cb 3966 Mogan St Louis
Andersons Four National Htl Chicago
Apdale's Animals Proctor's Newark N J
Ardell Lillian Big Review B R
Ardelle & Leslie 19 Broesel Rochester N Y
Armond Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B R
Arthur Mae 15 Unity Pl Boston
At the Conutry Clnb Bronx N Y C
At the Waldorf Poli's Bridgeport
Atkinson Harry 21 E 20 N Y C
Auer S & G 410 So 4 Av Mt Vernon N Y
Anger Geo W 12 Lawrence Rd So Ealing Eng
Avery W E 5006 Forresville Chicago

B

Baader La Velle Lyric Jamestown N Y
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Pantages' Spokane
Baker Chas Miner's Americans B R
Baker Harry 3942 Renow W Philadelphia
Ball & Marshall Tempie Cedar Rapids Mich
Bandy & Fields Lyric Loveland Col
Banks Geo S O H Rockland Me
Barber & Palmer 617 No 22 So Omaha
Bards Four Reading Pa
Barrett Sisters Orpheum Omaha
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barry Richards & Co Shea's Toronto Can
Barnes & Crawford 28 Orpheum Butte
Barnes Remiug & Co 133 W 45 N Y C
Barnes & West 418 Strand London Eng
Barron Geo 2002 5th Av N Y
Bartell & Garfield 2699 E 53 Cleveland
Barto & McCue 819 W 2 Reading Pa
Barton-Granby & West Marlowe Chicago
Barton Joe Behman Show B R
Bassett Mortimer 270 W 29 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Baum Will H & Co Hathaway's Lowell
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beardsley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C

LEO BEERS

PIANOLOGIST.
FEB. 21, BIJOU, FLINT.

Behrend Musical 52 Springfield Av Newark N J
Behr Carrie Oh You Woman B R
Beimel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalia Troupe 631 S Sagamon Chicago
Bellemontes The 112 5 Av Chicago
Bellow Helen Big Review B R
Belton May Frolicsome Lambs B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio 28 Music Hall Pawtucket R I
Bennett Bros 258 W 65 N Y
Bennett Sisters Miner's Americans B R
Benton & McKenzie 714 Taylor Springfield O
Bentley Musical Orpheum Savannah Ga
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Berra Mabel Apollo Berlin Ger
Berry & Berry Orpheum Ogden Utah
Bertina & Brockway 311 S Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Big Review B R
Bimbos The Orpheum Memphis

Bimm-Bomm-Brrr

Finishing a Four Weeks' Engagement in
HAVANA, CUBA.

Bindley Florence Graud Indianapolis
Bisou City Four Majestic Des Moines Ia
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 3722 Eberly Av Chicago
Black & Co Violet Poli's Meriden Conn
Blamphin & Hehr O H Waterville Me
Blessings The 36 Koenigsberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Boys in Blue Orpheum New Orleans
Bootblack Quartet 28 Columbia Cincinnati
Booth Trio 747 Henry Columbus O
Bouuer Bonnie Aveune Girls B R
Bonton Harry & Peter 664 W 61 Pl Chicago
Borden Zeuo & Haydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Boshell May Columbia B R
Bowles & Co Douald Orpheum, Memphis Tenn
Bowers Hiukle & Co Orpheum San Francisco
Bowers Walter & Crooker Poli's Springfield Mass
Boweu Lina & Mull Knickerbocker B R
Bowen Clarence Knickerbocker B R
Bowman Bros Keith's Boston
Brady & Mahoney Orpheum Atlanta Ga
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK FEB. 21, ORPHEUM, ATLANTA.
Oh! You Canfield and Cooper.

Breadon Joe Ellis Nowlin Circus
Brauda & Derrick Hippo N Y Indef
Breunen Samuel N 2856 Tulip Phila
Breuuan John E Co Hippodrome Cleveland
Brennon Lillian Miss New York Jr B R
Briansi Romeo O You Womau B R
Briansi Guiseppi Oh Yon Womau B R
Brice Fauny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Bucaneers B R
Brinkleya The 424 W 39 N Y
Brooks & Beauuette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown Benj H Parisian Widows B R
Brown Bros Five B'way Galety Girls B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farlardean King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
FEB. 21, SCRANTON and WILKES-BARRE.

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Broux N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 160 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanau Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Buuchu & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrisou Chicago
Burns & Emerson 1 Pl Boiedieu Paris
Butler May Columbia B R
Butler Frank Columbia B R
Burkhardt Chas J Town Talk B R
Burt Wm P & Daughter Colonial Richmoud Va
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burtou Joe Merry Maideus B R
Burtou Courtney Reeves' Beauty Show B R
Burton H B Norka Akron O
Burrowa Travis Co 111 E 26 N Y
Byers & Hermann 3049 Paxton Rd Cincinnati
Byron Gieta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Caisedo J A 4 Stone N Y
Caesar Frants Co 112 5 Av Chicago
Cahn Pauline Hastiugs B R
Caicedo Colnmbia Cincinnati
Cameron & Gaylord 5966 Kenuerly Av St Louis
Cameron Ella Varieties Terre Haute Ind
Campbells The Bijou Atlanta
Campbell & Parker 911 N 8 Vincennes Ind
Campbell Geo Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbell Harry Irwin's Big Show B R
Canfield & Carleton 28 Temple Grand Rapids
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS.
FEB. 21, GRAND, INDIANAPOLIS.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 29 N Y
Carey & Stampe Piana Norwood O
Carillilo Leo Poli's Worcester Mass
Carle Irving 4206 No 41 Ct Chicago
Carlin & Clark Grand Indianapolis
Carmen Helen Washington Spokane Wash
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum 235 E 24 N Y
Carters The 921 9 La Salle Ind
Calvert, Mahle Sam Devere's Show B R
Carson Bros 623 58 Brooklyn N Y
Castauo Edward Watson's Big Show B R
Canton Willis Gluger Girls B R
Carmen Frank 465 N 163 N Y
Carter Harret Reeves' Beauty Show B R
Carters The 921 9 La Salle Ill
Casmore Vic Behman Show B R
Celeat 74 Grove Rd Clapham Pk London
Chapman Sis & Pick 1629 Milburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chautrell & Schuyler Orpheum Richmond Ind
Chartelaine Stella Jersey Lillies B R
Chase Dave 90 Birch Lyun
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington Del
Chester & Grace Bijon Battle Creek
Chicak Great Frolicsome Lambs B R
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittafield Mass
Claiborne Kay C 224 Security Bldg Los Angeles
Claire Ina Majestic Little Rock
Clarke Wilfred 130 W 44 N Y C
Clark Florette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark & Verdi Capitol Frankfort Ky
Clark Wm Oh Yon Womau B R
Clark & Duucau Sceuic Cambridge Mass
Clare Frauces Bou Tous B R
Claton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players Julian Chicago
Clayton Ethel Bon Tons B R
Childress Grace College Girls B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clear Chas Maryland Baltimore
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner 115 W 30 N Y
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Cook's Rochester
Clipper Comedy Four 506 W 41 N Y
Clipper Quartet Trevitt Chicago
Clito & Sylvester 928 Winter Phila
Clure Raymond 657 Denulson Av Columbus O
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynu New York New York Indef
Cohen Tillie 306 W. 121 N Y C

WILLIAM J. COLEMAN

THE MODERN MONOLOGIST.
S. & C. Circuit. Agent, Jo Paige Smith.
Reed Albee. Bell, Oakland, Week Feb. 13th.

Coles Three Polly of the Circus
Collins Eddie 5 Reed Jersey City N J
Collins & Brown Grand Tacoma Wash
Collins & Hawley Yankee Doodle Girls B R

COLLINS AND HART

"LITTLE NEMO."
FEB. 21, ATLANTA.

Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conboy Kelcey Temple Ft Wayne
Conroy Le Maire Co Colonial N Y C
Conway Jack Star & Garter B R
Cook Ben Frolicsome Lambs B R
Cook Geraldine 675 Jackson Av Bronx N Y Boise
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Cooper James & Lucia Jersey Lillies B R
Copperfield David Co O H Bklyn
Cordna & Mand 104 E 14 N Y
Cornish Wm A Star Coffeyville Kan
Cotton Lolo Galety Springfield Ill
Courtney Sisters Behman Show B R

THOSE PHENOMENAL VOICES,

The COURTNEY SISTERS

"BEHMAN SHOW." EN ROUTE.

Cox Lonso & Co 5511 W Lake Chicago
Coyle & Murrell 3827 Vernon Av Chicago
Coyne Tom Hastiugs B R
Craig Richy W Cosy Corner Girls B R
Craig Blauche Orpheum St Paul
Crane Mr & Mrs Gardner Greenpolut Bklyn
Crane Finlay Co 191 Elm W Haven Conn
Crawford & Montrose Chase's Washington
Creo & Co 1404 Borle Av Phila
Cressy & Dayue Orpheum Spokaue Wash
Croix Pert Jersey Lilies B R
Cross & Maye 1313 Huron Toledo O
Cunniugham Bob & Daisy O H Wiudber Pa
Cunningham & Marion Majestic Milwaukee
Curtis Carl Hastings B R
Curson Sisters Temple Detroit

D

Dagwell Sistera Majestic Des Moines Ia
Dale Dottie 252 W 36 N Y
Dale & Boyle Broadway Camden N J
Daley Wm J 108 N 10 Phila
Daly Frauk American Cincinnati
Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Farr The Ducklings B R
Darmody Lyric Dayton O
Darrow Clyde Knickerbocker B R
Davis Geo T Pat White's B R
Davis & Cooper 1920 Dayton Chicago
Davis Edwards Proctor's Newark

DAZIE

FEB. 20, COLUMBIA, CINCINNATI.

Davis Belle Orpheum Salt Lake
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmoud Htl Chicago
Davis Dora Avenne Girls B R
Davis Walter H Bon Tons B R
Dawson & Gillette 344 E 58 N Y C
Day William Hastjugs B R
Dazie Columbia Cincinnati
De Cialuville Sid 1313 Douglas Omaha
De Forest Corinne Imperial B R
De Hollis & Valora Bijou Dubuque Ia
De Haven Sextet Orpheum Omaha
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rose 807 W 37 Pl Chicago
De Milt Gertrude 746 Prospect Pl Brooklyn
De Mont Robert Co Proctor's Albany
De Mora & Graceta Majestic Ft Worth Tex
De Mario Follies Paris France
De Muth Henry Fashion Plates B R
De Oesch Mile M 336 So 10 Saginaw
DeVelde & Zelda 28 National San Francisco
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Yates Denver
De Witta Models 262 W 25 N Y
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenue Girls B R
D'Estelle Vera Avenue Girls B R
Deau Lew 452 2d Niagara Falls N Y
Deau & Sibley 403 Columbus Av Boston
Deaton Chas W 1534 Bway N Y
Delmar & Delmar 94 Henry N Y C
Delton Bros 261 W 38 N Y
Demacos The Hathaway's New Bedford
Demonio & Belle Liberty Phila
Denney Walter Mardi Gras Beauties B R
Denton & Le Boeuf Pantages' Spokaue
Desmond & Co 24 E 21 N Y
Destiny 446 16 Detroit Mich
Derenda & Green 14 Leicester London
Dickens & Floyd 343 Rhode Island W Buffalo
Diegnan Fred Saddlerswells London Eng
Diehl A S Melchers El Campo Tex Indef
Dilla & Templeton Pantages' Edmonton Can
Dillon John Irwin's Big Show B R
Dixons Four 756 8 Av N Y

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name _____

Permanent Address _____

Temporary _____

Week		Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

EXTRA

These four parodies are better than the first four. The singers that used my parody on "Grey Bonnett" well know its value. In this new batch "Carrie" is sure fire; "Yip Ady" is one big laugh; "I Wonder Who's Kissing Her Now" about an old maid playing post office at a house party would make a manager laugh; "Rings on My Fingers" will bring you back to take some bows. I do not write "Bowe," but wish lots of them to the users of my Parodies.

4 PARODIES $1

"Carrie"

"Yip-I-Addy-I-Ay"

"Rings On My Fingers"

"I Wonder Who's Kissing Her Now"

Send one dollar for the four to

HARRY BREEN

361 Hoyt St., Brooklyn, N. Y.

Dixon Sidonne Mardi Gras Beauties B R
Dixon Mayhird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dodd Emily & Jessie 201 Division Av Bklyn
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters Orpheum Los Angeles
Dolan & Lenharr Marlowe Chicago
Dolan Fos P Imperial B R
Dolce Sisters Shea's Buffalo
Dolly Twins Midnight Sons Co Indef
Donald & Carson Majestic Milwaukee
Donaldson Anna Orpheum Omaha
Donner Doris Grand Youngstown O
Donovan & Arnold Orpheum Minneapolis
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconomowoc Wis Indef
Doyle Hugby Irwin's Big Show B R
Dreamers Three 1282 No Alden W Phila
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walsh Knickerbockers B R
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Maxie Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunham Jack Tiger Lilies B R
Dunn Nellie Irwin's Big Show B R
Dunntrescu Tronpe 245 W 38 N Y
Dupres Fred Lyric Dayton O

E

Eagon & Austin Girls From Happyland B R
Earle Enid Irwin's Big Show B R
Early & Laight New Century Girls B R
Edna Rnth 419 W Green Olean N Y
Edwards Tom Orpheum Indianapolis
Edwards Fred R Buckien Htl Elkhart Ind

Eckert and Francis

"WIRELESS TELEGRAPHY."

Ask NORMAN JEFFERIES. Feb. 14, Los Angeles; Feb. 27, Majestic, Denver.

Ehrendall Bros & Dutton Arcade Toledo
El Cota Grand Syracuse
El Barto 2531 Hollywood Phila
Eldon & Clifton Alexandria Ind
Lilis Robt E Star & Garter B R
Ellwood Perry & Downing 924 Harlem Av Balto
Ellsworth Mr and Mrs 606 S Av N Y C
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Harper Merry Whirl B R

CHAS. MAUDE

Emerald and Dupree

"A HOT SKOTCH."

Emerson & Baldwin Empire Burnley Eng
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emerson & Le Clear Hippodrome Huntington W Va
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Coliseum New Castle Eng
Englebreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernests Great Shea's Toronto Can
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Errol Leon Jersey Lilies B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Ersinger Mabelle E 216 S Central Av Chicago
Espe Leonard & Lonie Majestic Galveston Tex
Evellen D Ellis Nowlin Circus
Evelyn Sisters 252 Greene Av Bklyn N Y
Everett Rnth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh Yon Woman B R
Falls Billy A Sun Springfield O
Fantas Two 211 E 14 N Y
Farrell Taylor Trio Columbia Cincinnati
Faye Elsie & Miller & Weston Orpheum Seattle
Fays 2 Coley's & Fay 28 Orpheum Memphis Tenn
Felsman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

FARREL-TAYLOR TRIO

Funniest Blackface Act in Vaudeville.
FEB. 21, COLUMBIA, CINCINNATI.

Ferguson Frank 489 E 43 Chicago
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Ferrier Dave Americans B R
Ferry The Frogman Poli's Worcester Mass

FERRY

The Frog.
"IN THE LAGOON."
This week (Feb. 14), K.-P.'s Fifth Ave., New York

Field Bros Orpheum St Paul
Fielding & Carlos Pantages' Sacramento Cal
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mrs & Mrs Shea's Buffalo
Fisk Gertrnde Frolicsome Lambs B R
Fitzgerald & Quinn Bowery Burlesquers B R

"THE FAVORITE LAD."

EARL FLYNN

And his American Beauty,
MISS NETTIE McLAUGHLIN.
A big hit. Novelty "Eight Elaborate Changes."
Going Great.

Fitzsimmons & Cameron 5009 So Green Chicago
Flatico Alfred Jay Powell & Cohan Co Indef
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Floredo Nellie Big Review B R
Fogerty Frank 28 Orpheum Omaha
Ford & Co 300 Fenton Flint Mich
Ford & Wesley 120 E 122 N Y C
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Forda Famous Slater's Pottsville Pa
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Fountain Axslea Empire B R
Fonntain Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Ward 1117 Wolf Phila
Fox & Summers 517 10 Saginaw Mich
Fox & Evans Girl Question Co
Fox Florence 172 Filmore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Willard 130 W 62 N Y C
Franciscos Two Byrnes' 8 Bells Co Indef
Fredericks Musical 189 N Clinton Rochester
French Henri Gerard Htl N Y C
Freeman Bros Rents-Santley B R
Frevoli Family Orpheum Champaign Ill
Frey Twins Co 134 W 36 N Y C
Frobel & Rnge 314 W 28 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Furman Radie 1 Tottenham Court Rd London Eng
Futurity Winner Keith's Providence

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 393 Vernon Bklyn N Y
Gailes Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner Rankin & Griffin Grand Sacramento
Gardner & Vincent Shubert Utica
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co 4046 Kenmore Av Chicago
Gardner Oscar 776 S Av N Y
Gardiners Three 1958 No 8 Phila

GALETTI'S BABOONS

FEB. 21, KEITH'S, CLEVELAND.

Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Geiger & Walters Bronx N Y C
George & Co Frint Garrick Ottumwa Ia
Geyer Bert Richmond Ind
Gibson Sydney Orpheum Omaha
Gilmore Le Moyne & Perry 112 5th Av Chicago
Gilmore Mildred Wash Soc Girls B R
Gilsando Phil & Millie 2001 Madison Av N Y
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Glover Edna May 223 W 44 N Y
Godfrey & Henderson Colonial Norfolk Va
Goforth & Doyle 1929 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goldsmith & Hoppe Bijou Lansing Mich
Goodman H 760 E 165 N Y
Goodman Joe 1406 N Randolph Phila
Goolmans Musical Family Lafayette Ind
Gordon & Pickens Bronx N Y C
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Family Davenport Ia
Gordon & Brennan Sam Devere's Show B R
Gottlob Amy Co Star Coffeyville Kan
Gould Stamford Orpheum Memphis Tenn
Gould Billy Orpheum Seattle Wash
Gould & Rice 326 Smith Providence R I
Gould Marie Avenue Girls B R
Goyt Trio 356 Willow Akron O
Grannon Ila Greenpoint Bklyn
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Bklyn
Grant & Catlin Pat Whites B R
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Greenpoint Bklyn
Grauber & Kew Electric Pittsburg
Gray Henry Reeves' Beauty Show B R
Gray & Graham Bon Tons B R
Great Lester Colonial N Y C
Green Winifred 801 W 45 N Y
Greno Jacque Orpheum Savannah
Grimer Charlie A Bunch of Kids Co
Grimm & Swisher Plaza Norwood O
Grimm & Satchell 255 Ridgewood Av Bklyn
Grossman Al 532 North Rochester N Y
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Gnyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Haley & Haley Princess Wichita Kan
Halperin Nan Majestic El Paso Indef
Hahon Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Halvers P Barry Bay 9 Bath Beach L I

THE POLITE HICK.

LON HASCALL

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Hamilton Jack 8 Plateau Montreal
Hamilton Estella B 2636 W 31 Phila
Hamilton & Buckley New Akron O

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Hammond & Norman Varieties Terre Haute Ind
Hampton & Bassett 514 Tusculum Av Cincinnati O
Hampton Bonnie Bunch of Kids Co
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hansome 1037 Tremont Boston
Hanvey & Bayliss 200 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Maurice 156 Lenox Av N Y C
Hart Joe C Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 86 N Y
Harvey Harry Hastings B R
Harveys The 302 9 Moundsville W Va
Harvey Elsie National San Francisco
Hascall Lon Behman Show B R
Haskell Loney 47 Lexington Av N Y
Hassan Ben All Arabs Luna Villa Htl Coney Island
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hathaway & Siegel Grand Portland O
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila

Harvey-DeVora Trio

FEB. 21, BENNETT'S, HAMILTON.

Hawthorne Hilda 3513 Jamaica Av Richmond Hill
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Hippodrome Nottingham Eng
Hayward & Hayward Keith's Providence
Haywood Sisters American E Liverpool O
Hazleton James Wash Soc Girls B R
Heath Frankie Big Review B R
Heidelberg Four 301 W 40 N Y
Helm Children Orpheum Reading
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henderson & Thomas O H Lawrence Mass
Henry Arthur & Leah 423 E 162 N Y
Henry Jack 41 Lisle Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y
Herbert Frog Man National San Francisco
Herbert 95 Moreland Boston
Herbert Bert Hart's Bathing Girls Co
Herdon Lillian Behman Show B R

HEIM CHILDREN

FEB. 21, ORPHEUM, READING.

Herbert Will F Fay Foster B R
Hershey De Rue Bros Minstrels
Herx George Imperial B R
Heverley Great 201 Desmond Sayre Pa
Hickman & Wills 28 National San Francisco
Hill Bros Fay Foster B R
Hill & Ackerman Fay Foster B R
Hilson Violet Imperial B R
Hodge James Novelty St Louis
Hodges & Darrell 1404 Natalie Av E St Louis

The Chas. K. Harris Courier

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Hoey George Keith's Providence
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Bohies Knickerbockers B R
Holiyday Dick N Y Hippodrome Indef
Holman Harry Bijou Pittsburg
Holman Bros Bijou Oshkosh Wis
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska 300 9 Av Long Island City
Hotaling Edward 557 So Division Grand Rapids
Hoover Lillian Byrnes 8 Bells Co
Hornman Bijon Racine Wis
Howard & Co Bernice Orpheum Savannah Ga
Howard Bros Keith's Boston
Howard & Harris Vaudeville Club London Eng
Howards Dogs Orpheum Sioux City Ia
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Rouge B R
Hoyt & McDonald Airdome Jacksonville Fla
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Orpheum Mobile Ala
Hughes Mr & Mrs Gene 601 W 135 N Y
Hughes Florence Fay Foster Co B R
Hulbert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Hurley Frank J Academy Cumberland Md
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine 133 W 45 N Y C
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 28 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Sextette Irwin's Big Show B R
Ingram Beatrice Proctor's Newark
Ingrama Two 819½ Story Boone Ia
Ioleen Sisters 241 W 43 N Y C
Ireland Fred Dainty Duchess B R
Irwin Flo 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson Robert M Jersey Lilies B R
Jacobs & Sardel 1240 Franklin Allegheny Pa
James Alf P Jersey Lillies B R
Jansen Chas Bowery B R
Jarrell Co 2115 Cleveland Av Chicago
Jeannette Baby 430 Bklyn
Jefferies Tom 46 Wyckoff Bklyn
Jenniers The National Steubenville O
Jerge Aleene & Hamilton 302 Mass Av Buffalo
Jess John W Lid Lifters B R
Jewell & Barlowe 3062 Arlington Av St Louis
Joppy Lydl Oh You Woman B R
Johnson Honey Dominion Winnipeg
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Saddlerswells London Eng
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Alhambra N Y C
Jolly Wild & Co Maryland Baltimore
Jones Grants & Jones 2956 Dearborn Chicago
Jones Maude 471 Lenox Av N Y
Jones & Decly Broadway Camden N J
Jones Johnnie 502 6 av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co

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Kaufman & Kenilworth 226 E 35 Chicago
Kaufman Bros Shea's Buffalo
Keeley Bros Mellini Hanover Germany
Keeley & Parks 153 W 100 N Y
Keene & Adams Majestic Milwaukee
Kelcey Sisters Majestic La Crosse Wis
Kelley Mike J Frolicsome Lambs B R
Keith Eugene Poli's Meriden Conn
Kelfe Zena Majestic Ft Worth
Kelso & Leighton 1549 5 Av Troy N Y
Kelly Walter C Orpheum San Francisco
Keeley Lillian Fashion Plates B R

MIGNONETTE KOKIN

FEB. 21, KEITH'S, CLEVELAND.

Keller Jessie Columbia Girls Co Br
Kendall Chas & Maidie 123 Alfred Detroit
Kenna Charles Orpheum Oakland Cal
Kennedy & Lee Princess Cleveland
Kennedy Will J Behmaa Show B R
Kennedy Matt Sam Devere's Show B R
Kenton Dorothy Monte Carlo France Indef
Kilties Band Alexandria Egypt
Kidders Bert & Dorothy 1274 Clay San Francisco
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Margaret Behman Show B R
King Violet Orpheum Seattle
King Bros 211 4 Av Schenectady
Kingsbnrys The 1538 Bway N Y
King Bros 211 4 Av Schenectady
Kitamura Troupe Chase's Washington
Klein George Hastings B R
Klein Ott Bros & Nicholsou Rose Sydell B R
Knight Bros & Sawtelle Orpheum Denver
Kollina Stuart 3801 Bway N Y
Koler Harry 1 Queen of Jardin de Paris B R
Komers Bros Poli's Worcester
Koppes The Star Ithaca N Y
Kramer Bruno Trio 104 E 14 N Y
Kraton John Saddlerswells Londen Eng
Kratons The 418 Strand London Eng

IN VAUDEVILLE.

KRESKO AND FOX

Prattling Pals. JAS. PLUNKETT, Agent.

Krunsch Felix Miner's Americans B R
Kuhne Three White 1553 Michigan Av Chicago
Knrtis Busse & Dogs Keeney's New Britain Conn
Kuryllo Edward J Poste Restante Warsaw Russia

L

Lafayette Two Oshkosh Wis
Laird Major Irwin's Big Show B R
Lake & Stevenson Bon Tons B R
Lake John J Dainty Duchess Co B R
Langdon Lucille Orpheum Chattanooga Tenn
Lanigon Joe 102 So 51 Phila
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lane & O'Donnell 28 Majestic Johnstown Pa
Lane Eddie 305 E 73 N Y
Lampe Otto W Joshua Simpkins Co Indef
Lang Agnes care Geary Almora Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Big Review B R
Lansford Jeanne Reeves' Beauty Show B R
Lansings The 210 No Broadway Baltimore
La Auto Girl 123 Alfred Detroit
La Belle Troupe Dainty Duchess B R
La Blanche & Baby La Blanche 781 3 Baltimore
La Clair & West Keith's Boston
La Dalles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gnsta 789 2 Av N Y C
La Marr Harry William Tell Htl Boston
La Masse Trio 274 Barbery Bklyn
La Mont Janet Wash Soc Girls B R
La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Heleu 1707 N 15 Phila
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Albany
La Petite Revue Bennett's Ottawa Can
La Ranb & Scottie 162 Griffith Johnstown Pa
La Rose Bros 107 E 31 N Y
La Tell Bros Colonial Covington Ky
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Van Harry Big Review B R
La Vere Ethel Fashion Plates B R
La Vern Dorothy Majestic Knoxville Tenn
La Zar & La Zar Majestic Honston Tex
Larellas Ploerts Hippo N Y Indef
La Rose & Lagusta 780 2 Av N Y
Larrivee & Lee 32 Shuter Montreal Can
Larsen Riva Tronpe Empire Edmonton Can
Laveen & Cross Orpheum San Francisco
Lamb's Manikins 1200 Wilson Av Chicago
Lavarda Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison Av Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1812 Loesel Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sisters Tiger Lilies B R
Leo Frank Cracker Jacks B R
Leo Jolly 217 Pitney Av Atlantic City
Leo J Our New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leigh Andrew Columbia B R
Leonard Eddie Orpheum St Paul
Leonard & Phillips Orpheum Allentown Pa
Leonard & Drake 1099 Park Pl Bklyn
Leoni Ruby Cracker Jacks B R
Leons Two Orpheum Pensacola Fla
Les Jundts S & C Salt Lake City
Leslie Geo W Capital Helena Mont
Leslie Bert Orpheum San Francisco
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester & Kellett Majestic Milwaukee
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y

BERT LESLIE

KING OF SLANG.

FEB. 20, ORPHEUM, SAN FRANCISCO.

Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co Orpheum New Orleans
Lewis Harry Imperial B R
Lewis & Green Pat White's B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte 123 Live Oak San Antonio
Lincoln Military Four 679 E 24 Paterson N J
Linton Tom 1985 So Penn Denver
Lissner Harry Hastings B R
Livingston & Co Murray Star & Garter B R
Lingard & Walker National Stenbenville O
Lloyd Alice Orpheum Denver
Lloyd & Castano 104 W 61 N Y
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R

LONG and COTTON

"The Banker and the Thief,"
By Ullo Akerstrom.
FEB. 20, MAJESTIC, DENVER.

London's Four Star & Garter Chicago
Long & Cotton Majestic Denver
Loraine Oscar Orpheum Atlanta Ga
Lowe Musical 29 Bijou Winnipeg
Lower F Edward Hastings B R
Lucas Jimmie Orpheum Portland Ore
Luce & Luce 926 N Bond Phila

LUTZ BROS.

Direction PAT CASEY

Luttinger-Lucas 536 Valeixia Sau Francisco
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mackey James F Jersey Lilies B R
Mackey Frank Columbia B R
Mack & Dugal Co Majestic Charleston S C
Mack Wilbur 28 K & P 5th Av N Y
Macks Two Lady Buccaneers B R
Macy Maud Hall 2518 E 26 Sheepshead Bay N Y
Maddox Richard C Candy Kids Co
Mahr Patsy Pat White's B R
Maisee Alice Irwin's Big Show B R
Makarenko Troupe Hippodrome Cleveland
Malcolm Emma & Peter Melrose Minn Indef
Mangean Troupe 120 E 127 W 22 N Y
Mankichi Troupe Frolicsome Lambs B R
Mankin 28 Orpheum Spokane Wash
Mann & Franks Bijou Mason City
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Mannen Edward Irwin's Big Show B R
Mantilla Roslta Htl Normandie N Y
Marcell & Lenett Bijou Decatur Ill
Marke Dorothy So Fallsburg N Y
Marke Dorothy Normandie Htl N Y C
Mardo & Hunter Cosy Corner Girls B R
Maria La Belle Cracker Jacks B R
Marimba Band 324 W 14 N Y C
Marine Comedy Trio 187 Hopkins Bklyn
Marion Miss Wash Soc Girls B R
Marlow Lou Cracker Jacks B R
Marlowe Myers & Murri Orpheum Titusville Pa
Mario Trio Empire Bklyn
Marion Dave Dreamland B R
Marnello Marnints Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewins Duo Lyceum Loudon Eng Indef
Martella & Appril Bros 911 Eldridge W Collingswood N J
Martell A Brigadiers B R
Martell Mazie 2083 Sutter San Francisco
Martell W Brigadiers B R
Martha Mlle Folly Oklahoma City
Martin Dave & Percy Pantages' Portland Ore
Martin Wm Fashion Plates B R
Martinette & Sylvester Anderson Louisville
Mason Mr & Mrs Sidney 236 W 39 N Y
Matthews & Ashley 306 W 42 N Y
Maussey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elizabeth H Lid lifters B R
Mays Four Musical Hippodrome Charleston W Va
Maxim's Model No 1 Majestic Ft Worth Tex
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & McGarry Majestic Birmingham Ala
McClain Clyde 3321 Madison Av Pittsburg
McConnell Sisters Orpheum Ogden Utah
McCormack & Irving Empress Cincinnati
McCune & Grant 636 Benton Pittsburg
McDonald Michael Oh You Woman B R
McDowell John & Alice 627 6 Detroit
McGee Jos B Al Fields' Minstrels
McGarry & Harris 521 Palmer Toledo
McInerney James Columbia B R
McMahon & Chappelle American Boston
McRae Tom Empire B R
McWaters & Tyson 471 60 Bklyn
Meier & Mora Majestic Butte
Melody Lane Girls Orpheum Butte Mont
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Menetekel Orpheum Cincinnati
Merriman Sisters Marathon Girls B R
Merrick Thos Imperial B R
Merrihew & Raney Gaiety Port Arthur Can
Merrill & Otta Orpheum Harrisburg Pa
Merrill Bessie L Stubborn Cinderella Co
Merriman Sisters Marathon Girls B R
Merritt Hal Majestic Milwaukee
Methren Sisters 12 Culten Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Miliani & Dn Bois Palace Htl Chicago Indef
Miller & Tempest Pat White's B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 3641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Milliman Trio 28 Orpheum Butte Mont
Mills Joe B Lady Buccaneers B R
Milmars The Griffin Toronto Can
Minstrel Four Morning Noon & Night B R

MLLE. MINAR

Mints & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Harry & Katheryne Orpheum Reading
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montague Harry Fashion Plates B R
Montambo & Bartelli Orpheum Denver
Montgomery Marshall 1858 E 14 Bklyn N Y
Montgomery Frank & Co Lyric Jamestown N Y
Moran Pauline Orpheum Portland Ore
Moore Eddie Imperial B R
Moore Miss Brigadiers B R
Moore Mabel V 15 Charles Lyun Mass
Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lon Fashion Plates B R
Mordaunt Hal & Co Del Prado Htl Chicago
Morton Ed Maryland Baltimore
Morton Paul Rathskeller Jacksonville Indef
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co 250 W 85 N Y C
Morris Edwin Reeves' Beauty Show B R
Mueller's Four Polytesma Habanero Havana Cuba
Mulford Arthur D Keith's Boston
Mullen & Corelli Broadway Camden N J
Miller Mand 601 W 151 N Y
Mulvey Ben L Bronx N Y C
Murray & Mack Anderson Louisville
Murray Elizabeth M Shea's Toronto Can
Murray Bill L Al Reeves' Beauty Show B R
Murray & Alvin Great Albini Co
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & MacBryde 162 6 Av Troy N Y

N

National Four Jersey Lilies B R
Nazarro Nat & Co 2101 Tracy Av Kansas City
Neff & Starr Hathaway's Lowell

Scored another hit in Philadelphia.
JOHN CARRIE
NEFF and STARR
Feb. 14—KEITH'S, PROVIDENCE.
Feb. 21—HATHAWAY'S, LOWELL.
Feb. 28—SHEA'S, BUFFALO.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edwin L Oh You Woman B R
Neunelle Mlle Del Prado Htl Chicago
Nevaros Three Shea's Toronto
Nevaros Three Shea's Toronto Can
Newell & Niblo Majestic La Crosse Wis
New Pianophiends Maryland Baltimore
Newman Harry Main Peoria Ill
Nihlo Victor Schumann Berlin Ger
Nicholas Nelson & Nicholas Palace Shreveport La
Nicholas James Big Review B R

NIXON

THE MAGICAL SENSATION.

Permanent address, BEVERLY ARMS,

2121 Beverly Road, Brooklyn, N. Y.

Nobel & Brooks Vanity Fair B R
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Noss Bertha 172 W 77 N Y
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y

O

O'Brien J Miss New York Jr B R
Odell & Kinley 257 W 69 N Y

Mr. and Mrs. W. W. O'BRIEN

20th Century Comedy Couple,
SULLIVAN & CONSIDINE CIRCUIT.

Odell & Gilmore 1145 Monroe Chicago
Odmont Mitzi Majestic Washington
Oehrlein Joseph Columbia B R
Okabe Family 29 Charing Cross Rd London
Olmstead Jessie Columbia B R
Onlaw Gus 418 Strand London
O'Day Billy Behman Show B R
O'Neil Tommy Pat White's B R
O'Neil Jas Empire B R
O'Neill Ray B 328 22 Av Milwaukee
O'Neill Trio O H Lewiston Pa
O'Neill Harry Empire B R
O'Neill & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbasany Irma Majestic La Crosse Wis
Orden Kitty Irwin's Big Show B R
Orietta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Poli's Wilkes-Barre
Oswald Wm Miss New York Jr B R
Owen Dorothy Mae 3647 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy Orpheum Los Angeles Cal
Pantzer Jewell J Orpheum Los Angeles Cal
Paradis Billy C N I Htl L'Assomption P Q Can
Parshley 24 E 41 N Y
Parvis Jr Geo W O H Richmond Ky
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Paulinetti & Piquo 4324 Wain Frankford Pa
Pearl Katherine Wine Woman & Song B R
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y
Pederson Bros 635 Greenbush Milwaukee
Personi & Halliday Majestic Seattle Wash
Pealson Gilbert Cracker Jacks B R
Palinetti & Piquo 4324 Wainut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Peres Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 253 W 44 N Y
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION

Playing Pantages' Circuit.

Pierce & Maisee Irwins Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgets 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages' St Joe Mo
Pirosconis Family Cracker Jacks B R
Pisano Yen Washington Boston
Pisano Fred A 36 West Gloversville N Y
Plunkett & Ritter 19 Billerca Boston
Pollard Gene Columbia Girl B R
Potter & Harris Lyric Terre Haute Ind
Potts Bros & Co Poli's Meriden Conn
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Elephants 745 Forrest Av Bronx N Y
Powers John & Jessie Star & Garter B R
Powers Mae Reeves' Beauty Show B R
Prices Jolly 1629 Arch Philadelphia
Primrose & Polhoff Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Proctor Sisters 1112 Halsey Bklyn
Pryor Kate Jersey Lilies B R
Pucks Two The 166 E 80 N Y C
Purvis Jimmy New Century Girls B R

Q

"QUEEN MAB"

And C. H. WEIS' MIDGET ACT.

Feb. 14, Orpheum, Reading; 21, Shubert, Utica.

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rnsh Chicago

R

Raimnnd & Good 3444 Elaine Pl Chicago
Rainbow Sisters Amnsn Jacksonville Fla
Ralande & Ralande Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Ranf Clande 112 5 Av Chicago
Ransley Mabel Orpheum Omaha
Rastus & Banks Lyric Liverpool Eng
Ratelles The 637 Petonmenx Montreal
Ray & Nice Poli's Worcester Mass
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS."
Direction, PAT CASEY.

Raymond Ruby & Co Majestic Johnstown Pa
Raymond Clara Imperial B R
Raymond Alice Olympia Liverpool Eng
Rawson Guy Bon Tons B R
Readings Four 29 Orpheum Salt Lake
Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester Hathaway's Lynn Mass
Redway Tom 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed Bros Orpheum San Francisco
Reed Chas E Tiger Lilies B R
Reed & Earl Iris Wigwam Prescot Aris
Reid Pearl Columbia B R
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff New Sun Springfield O
Reilly Lillian Irwin's Big Show B R
Reeves Billy Follies of 1909
Reeves Al Reeves' Beauty Show B R
Reffkin Joe Star Muncie Ind
Regal Trio 116 W Wash Pl N Y
Reinfields Minstrels Grand Raleigh N C
Remington Mayme Htl Gerard N Y
Renaile The 2064 Sutter San Francisco
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rhoades & Engel 223a Chauncey Bklyn N Y
Rianos Four Freeport L I
Rice & Cady Star & Garter B R
Rice Frank & True 706 So 48 Av Chicago
Rich & Howard 432 E 9 N Y C
Rich & Rich 211 W 43 N Y C
Richard Bros 917 Bway N Y

Richards & Co William Shea's Toronto Can
Richards Sadie Moulin Rouge B R
Richardsons Three Majestic Houston Tex

4-RIANOS-4

FEB. 14, ORPHEUM, BROOKLYN.

Riggs Charlie Bon Tons B R
Ring & Williams 1536 Bway N Y C
Ring & Bell Metropolitan Minstrels Indef
Rio Al C Orpheum San Francisco
Ritchie Gertie 213 Grey Buffalo
Ritter & Foster Hippodrome Oldham Eng

BILLIE RITCHIE

"THAT DIFFERENT DRUNK."

Ripon Alf 545 E 87 N Y
Robbins Billy C Reeves' Beauty Show B R
Roberts & Little Vaudeville Vincennes Ind
Roberts Edna Irwin's Big Show B R
Robinson Thomas Irwin's Big Show B R
Robinsons The 901 Hawthorne Av Minneapolis
Robisch & Childress 950 No Clark Chicago
Rocamora Suzanne Hti Bayard N Y
Rock & Roi 1610 Indiana Av Chicago
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Bklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Columbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Sheffield Eng
Ross Frank Waldron's Trocadero B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum St Paul
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutheford Jim & Co 214 No Second Saginaw Mich
Rutledge & Pickering Garrick Flint Mich

THOS. J.

RYAN-RICHFIELD CO.

FEB. 21, POLI'S, SCRANTON.

Ryan Richfield Co Poli's Scranton
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Salmo Juno Empire Stockport Eng
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1327 5 Av N Y
Sanderson Co 989 Salem Maiden Mass
Sanford Jere Majestic Grand Rapids Mich
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Lawrence Baltimore
Scintella New San Springfield O
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shannon Lavinia Orpheum Mobile Ala
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R
Shepard & Co James C 1604 Madison Av N Y C

WALTER LIZZIE

SCHRODE and MULVEY

FEB. 21, ANN ARBOR, MICH.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Varieties Terre Haute Ind
Shrode & Mulvey Majestic Ann Arbor Mich
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4313 Wentworth Av Chicago
Sidini Columbus Ga
Sidman Sam Oh Yon Woman B R
Siegrist Tronpe Winter Circus Chattanooga
Simms Willard & Co Shea's Buffalo
Slater & Finch 10 N 8 Vincennes Ind
Smith & Brown 1324 St John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snow Ray Majestic Butte
Snowden Marie Gem Lancaster O
Snyder & Buckley Plaza N Y C
Somers & Storke Elks Club Duluth Minn
Soncrat Bros 22 Greenwood Av Detroit
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Hippodrome Cleveland
Sprague & McNeece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass
St Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
St Onges Fred & Co 418 Strand W C London Eng
Stadium Trio Great 211 E 14 N Y
Stafford & Co Frank Orpheum Bklyn
Stafford & Stone 624 W 130 N Y
Stagpooles The Four Orpheum Rockford Ill
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie 685 Sixth So Boston Mass
Steger Bessie 1534 Bway N Y C
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stickney's Dogs Majestic Seattle Wash
Stipps Musical Chattanooga Tenn
Stubblefield Trio 5808 Maple Av St Louis
Stutzman & May 619 Wash Williamsport Pa
Summers Allen 1956 Division Chicago
Sunbeams Three Avenue Girls B R
Surazal & Razall Majestic Ft Worth Tex
Susanna Princess Majestic Sioux Falls S D
Swain & Ostman Bijou Dubuque, Ia
Swan & Bambard Golden Crooks B R
Swat Milligan Columbia St Louis
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Sytz & Sytz 140 So Front Phila

T

Tangley Pearl O H Columbus O
Taylor Carey E Casino Louisville Indef
Taylor Mae 2308 S 12 Phila
Taylor Fred Brigadiers B R
Temple & O'Brien 16 W Duluth Minn
Temple Quartet Colonial Norfolk
Temple Quartet Colonial Norfolk Va
Tempest Sunshine Trio Haymarket Chicago
Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R

TAMBO AND TAMBO

Double Tambourine Spinners
MORRIS CIRCUIT.

Thurston Nellie Irwin's Big Show B R
Thurston Great Bijou Milwaukee
Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thomson Harry 112 Covert Bklyn
Thomson Harvey 112 Covert Bklyn
Thorndyke Lillian 246 W 38 N Y C
Thornton Geo A 395 Broome N Y
Thorne Mr and Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Tiffney Dugan Cracker Jacks B R
Tinker G L 776 8 Av N Y

TORCAT

AND

FLOR D'ALIZA

PLAYING PANTAGES' CIRCUIT.

Torcat & Flor D'Aliza Chutes San Francisco
Torleys The Majestic Harrisburg
Tops Topsy & Tops Bronx N Y C
Toubey Trabnei A Ellis Nowlin Circus
Travers Belle 210 N Franklin Phila
Travers Phil Orpheum San Francisco
Tremaines Musical Orpheum Tampa Fla
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Soul Kiss Co
Turner's Musical Gem Washington O
Tuscano Bros Majestic Montgomery
Tuttle & May 3837 W Huron Chicago
Tweedley John 242 W 43 N Y
Twentieth Century Co Shuberts' Utica
Tydeman & Dooley Theatre Oneonta N Y

U

Uline & Rose Pantages Seattle Indef
Usher Claude & Fannie Orpheum Los Angeles

V

Valdare & Varno Orpheum Honolulu
Valdare Bessie 206 W 95 N Y
Valetta & Lamson 1329 St Claire Av Cleveland
Van Chas & Fanny Poli's Worcester Mass
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 39 N Y
Variety Comedy Trio 1515 Barth Av Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN

Assisted by CHAS. T. LEWIS,
"A CASE OF EMERGENCY,"
FEB. 21, POLI'S, WORCESTER.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Venetian Four Bijou Bay City Mich
Veronica & Hurl Falls Orpheum Des Moines Ia
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two K & P 5th Av N Y C
Viola & Bro Otto Star Charlotte N C
Voelker Mr & Mrs Frederic 28 Orpheum Salt Lake

W

Wagner Emma Pat White's B R
Ward Klare & Ward Poli's Bridgeport
Ward Billy 190 Myrtle Av Bklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Waldren May Avenue Girls B R
Wallace's Jack Cockatoos c/o Parker Abilene Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Nella 28 K & P 5th Ave N Y
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walsh Lynch & Co Orpheum Kansas City
Walzer Twins 654 S Main Akron O
Ward Marty S Tiger Lilies B R
Warren Bob 1308 So Carlisle Phila
Watermelon Trust Sam Devere's Show B R
Waters Tom Bijou Bay City Mich
Watkins William Big Review Co B R
Watson Sammy 333 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson & Little Keith's Boston
Watson Fanny Irwin's Big Show B R
Watson Billy W Girls from Happyland B R
Wayne Ethel M Manzanillo Cuba

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN."
FEB. 21, ORPHEUM, KANSAS CITY.
Direction, PAT CASEY.

Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Harry L Bennett's Ottawa Can
Welch James A & Co 248 Fulton Buffalo
Welch Lew & Co Majestic La Crosse Wis
Wells R C 10 Warren Tottenham Ct Road London
Wells Maxine Grand Baker City Idaho
Wells Lew 213 Shawmut Av Grand Rapids
Wentworth Vesta & Teddy Temple Rochester
Werden W L Majestic La Crosse Wis
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 60 Chicago
Whitman Bros Los Angeles Los Angeles
Whitman Frank Majestic Butte
White Cora Empire B R
White James Rose Hill Folly B R
White Harry 1003 Ashland Av Baltimore Md
White & Simmons Columbia Cincinnati
Whitehead & Grierson Mission Salt Lake
Whiteside Ethel Varieties Terre Haute Ind
Whitney Tillie 36 Kane Buffalo
Wilcox & Gilmore Bowdoin Sq Boston
Wilder Marshall P Alhambra N Y C

ERLAU MARIE

WILCOX and GILMORE

WORKING.

Wilson Geo S & C Denver
Willard & Bond Auditorium Lynn Mass
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert Wilson Chicago
Williams & Sterling Commercial Hti Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Wills May Orpheum Omaha
Wills Nat 301 W 96 N Y C
Wilson Bros Shea's Buffalo
Wilson Frank 1676 W 23 Los Angeles
Wilson Jesse Irwin's Big Show B R
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD

AND

MINDELL KINGSTON

WEEK FEB. 21, LYRIC, DAYTON.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila
Winchester Ed Washington Spokane
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 769 E 156 N Y C
Withrow & Glover 223 W 44 N Y C
Wixon & Kelly 30 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Continental Hti Chicago
Wood Bros Temple Detroit
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Wooley & Adams Knickerbocker B R
Work & Ower Howard Boston
World & Kingston Lyric Dayton O
Wright & Dietrich Keith's Phila
Wyckoff Fred Pantages' Tacoma Wash

Y

Yackley & Bunnell Lancaster Pa
Yaw Don Din 119 E Madison Chicago
Yeoman Geo Majestic Houston Tex
York Charley Carbondale Pa
Young Ollie & April 58 Chittenden Av Columbus O
Youngs & Brooks American Davenport Ia

MISS APRIL, THE DIABOLO QUEEN.

OLLIE YOUNG and APRIL

JEFFERS THEATRE, SAGINAW, FEB. 14.

Yonnger Bros 112 5 Av Chicago

Z

Zam Trio Waverly Hti Jacksonville Indef
Zanfrellas The Empire Derby Eng
Zazel's Living Statues Imperial B R
Zazell Vernon & Co Schumann Frankfort Ger
Zech & Zech 48 Franklyn York Pa
Zeno Jordan & Zeno Keith's Phila
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Feb. 21 and Feb. 28.

Al Reeves Beauty Show 21-23 L O 24-26 Apollo Wheeling 28 Gayety Pittsburg
Americans Avenue Detroit 28 Folly Chicago
Avenue Girls 21-23 Empire Des Moines 24-26 Lyceum St Joe 28 Century Kansas City
Behman Show 21-23 Mohawk Schenectady 24-26 Empire Albany 28 Gayety Boston
Big Review Bijou Phila 28-2 Luzerne Wilkes-Barre 3-5 Gayety Scranton
Bohemians Star Cleveland 28 Academy Pittsburg
Bon Tons Westminster Providence 28 Casino Boston
Bowery Burlesquers Music Hall N Y 28 Westminster Providence
Brigadiers Century Kansas City 28 Standard St Louis
Broadway Gaiety Girls 21-23 Gayety Scranton 24-26 Luzerne Wilkes-Barre 28-2 Folly Paterson 3-5 Bon Ton Jersey City
Century Girls Star St Paul 28-2 Empire Des Moines 3-5 Lyceum St Joe
Cherry Blossoms Empire Bklyn 28 Bowery N Y
College Girls Murray Hill N Y 28 Gayety Phila
Columbia Burlesquers Casino Phila 28 Waldman's Newark
Cosy Corner Girls Trocadero Phila 28-2 Gayety Scranton 3-5 Luzerne Wilkes-Barre
Cracker Jacks Gayety Boston 28 Columbia N Y
Dainty Duchess Waldman's Newark 28 Gayety Hoboken
Dreamlands Empire Indianapolis 28 Buckingham Louisville
Ducklings Casino Bklyn 28 Empire Bklyn
Empire Burlesquers Star Toronto 28 Lafayette Buffalo
Fads & Follies Star Bklyn 28 Gayety Bklyn
Fashion Plates Royal Montreal 28 Star Toronto
Fay Foster L O 28 Star Cleveland 7 Academy Pittsburg
Follies of the Day Star Milwaukee 28 Dewey Minneapolis
Follies of New York & Paris Gayety Baltimore 28 Gayety Washington
Frolicsome Lambs Buckingham Louisville 28 People's Cincinnati
Ginger Girls Gayety Washington 28-2 Apollo Wheeling 3-5 L O
Girls from Happyland Star & Garter Chicago 28 Standard Cincinnati
Golden Crooks 21-23 Empire Albany 24-26 Mohawk Schenectady 28 Olympic N Y
Hasting's Show Gayety Louisville 28 Gayety St Louis
Irwin's Big Show Metropolis N Y 28 Casino Phila
Jolly Girls L O 28 Bijou Phila
Irwin's Gibson Girls Gayety Bklyn 28 Metropolis N Y
Irwin's Majestics Gayety Phila 28 Gayety Balto
Imperials Lafayette Buffalo 28 Avenue Detroit
Jardin de Paris Standard St Louis 28 Empire Indianapolis
Jersey Lilies Alhambra Chicago 28 Enson's Chicago
Kentucky Belles Empire Chicago 28 Star Milwaukee
Knickerbockers Empire Cleveland 28-2 L O 3-5 Apollo Wheeling
Lid Lifters Olympic N Y 28 Star Bklyn
Lady Buccaneers 21-23 Lyceum Troy 24-26 Gayety Albany 28 Royal Montreal
Marathon Girls Gayety Kansas City 28 Gayety Omaha
Mardi Gras Beauties Casino Boston 28-2 Gilmore Springfield 3-5 Empire Holyoke
Masqueraders Gayety Toronto 28 Corinthian Rochester
Merry Whirl Gayety Minneapolis 28 Gayety Milwaukee
Merry Maidens Dewey Minneapolis 28 Star St Paul
Miss New York Jr Monnmental Baltimore 28 Trocadero Phila
Morning Noon & Night Bowery N Y 28 Empire Newark
Moulin Rouge Empire Newark 28 L O 7 Trocadero Phila
Parisian Widows Gayety St Louis 28 Gayety Kansas City
Pat White's Gaiety Girls Lyceum Washington 28 Monumental Baltimore
Queen Jardin de Paris 21-23 Apollo Wheeling 24-26 L O 28 Empire Toledo
Rentz-Santley Gayety Detroit 28 Star & Garter Chicago
Rialto Rounders Gayety Milwaukee 28 Alhambra Chicago
Rice & Barton Garden Buffalo 28 Gayety Toronto
Robinson Crusoe Girls Standard Cincinnati 28 Gayety Louisville
Rose Hill Corinthian Rochester 28-2 Mohawk Schenectady 3-5 Empire Albany
Rose Sydell 21-23 Gilmore Springfield 24-26 Empire Holyoke 28 Murray Hill N Y
Runaway Girls Gayety Pittsburg 28 Garden Buffalo
Sam Devere 21-23 Luzerne Wilkes-Barre 24-26 Gayety Scranton 28-2 Gayety Albany 3-5 Lyceum Troy
Sam T. Jack's People's Cincinnati 28 Empire Chicago
Scribner's Oh Yon Woman Columbia N Y 28-2 Empire Albany 3-5 Mohawk Schenectady
Serenaders Empire Toledo 28 Gayety Detroit
Star & Garter Gayety Omaha 28 Gayety Minneapolis
Star Show Girls Howard Boston 28 Columbia Boston
Tiger Lilies Academy Pittsburg 28 Lyceum Washington
Town Talk 21-23 Gayety Albany 24-26 Lyceum Troy 28-2 Bon Ton Jersey City 3-5 Folly Paterson
Trocaderos Euson's Chicago 28 Empire Cleveland
Umpire Show Columbia Boston 28-2 Lyceum Troy 3-5 Gayety Albany
Vanity Fair Gayety Hoboken 28 Music Hall N Y
Washington Society Girls 21-23 Folly Paterson 24-26 Bon Ton Jersey City 28 Howard Boston
Watson's Burlesquers 8th Ave N Y 28 Casino Bklyn
Wine Woman & Song Folly Chicago 28 L O 7 Star Cleveland
Yankee Doodle Girls 21-23 Bon Ton Jersey City 24-26 Folly Paterson 28 8th Av N Y

Hanson and Miller, the "sister" team, have been placed for fifteen weeks of the Western Vaudeville Association time around Chicago by Charles E. Bray, through the Pat Casey Agency.

Melrose and Kennedy, the comedy acrobats, start their United tour Monday at Chase's, Washington, with Patsy Casey as the booker.

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

JIM
TONEY AND ANTOINETTE NORMAN
EQOENTRIO SINGERS, TALKERS AND
LEGMANIA DANCERS
UNITED TIME
Agent, NORMAN JEFFERIES

NORAH KELLY
DUBLIN'S FAVORITE COMEDIENNE. ASSISTED BY
NAT SAUNDERS
THE MOST REFINED AND CLASSIEST ACT IN VAUDEVILLE
SPECIALLY ENGAGED
BY
William Morris, Inc.
UNDER THE PERSONAL DIRECTION
B. A. MYERS
Knickerbocker Theatre Bldg., NEW YORK

SCARECROWS WHO SCARE MONEY INTO A THEATRE.
DOUGLAS AND VAN
REGARDS TO DOUGLASS AND WASHBURN AND ETHEL SINCLAIR.

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Where L follows, letter is in London office.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal advertised once only.

Alexander & Scott
Ahlberg Harry
Austin & Sweet (C)
Ardell Franklyn
Ashley Herbert
Anderson Fred
Athos Great
Albert Sisters (L)
Arnold Florence (C)

Burkitt Ruth (C)
Burnham Harry (C)
Brown R (C)
Bennett F J G
Burton Richard
Bordley Chas T
Burger Edgar (C)
Baynard Belle (C)
Barbee O'Rella (C)
Bentley Musical (C)
Brantford Tom (C)
Balbeck Wilhelm (L)
Bell & Henry (L)
Berrett J (L)
Bunn Catharine (P)
Barrett Jacy
Birch Lew
Black Violet (P)
Beban George (P)
Beaumont Arnold (C)
Bissett & Scott (C)
Bradley Chas (C)
Barbee & Hill (C)
Baker Nat C (C)

Crockford Jessie (S F)
Carleton Arthur C
Coleman Will J
Callahan Joseph (C)
Curtis Violet (C)
Cunningham Gene Miss (C)
Chip & Marble
Cates Musical
Cate B J
Clifford J W
Carney Dan (C)
Case Paul T (C)
Carroll Joe D
Claire Ina (P)
Cunningham & Ross (L)
Chevalier A (L)
Campbell Flo (L)
Columbia Comedy Four
Carleston S W C (C)
Coppeus Lloyd (C)
Connelly Lenore (C)
Clarence Sisters (C)
Chester & Grace (C)
Crspo & Stacy (C)
Collins Josephine (C)

Defres Gordon (S F)
De Noyer Eddie
De Voe Pasqueline (C)
Dupreye & De Voe (C)
De Frankie Sylvia (C)
Dunsworth & Valder (C)
Drisko M E
Dierickx Arthur
De Loris Dick
Dasbach E
Donovan Jos T (C)
Day Carita (C)
Diamond & Beatrice (C)

Emmy Madame (C)
Esmeralda Edna
Elliott Fred H (C)
Everhart (L)
Emerson Mildred
Earle Eleanor
Elliott Billy
Ernest Ted
Exposition Four
Elton Sam
Eske Will (C)

Fiddler Mattie (C)
Foster Elinore (C)
Finley Willie (S F)
Francis Wilhelma
Fink Billy (C)
First Barney (C)
Fuller Bert (C)
Franks J & Co (C)
Fords Four
French Henri
Feldman Harry
Fowler George L
Fairfield Frances
Friend & Downing
Fisher Harry
Fregoli (C)
Fuller Helen (C)

Griff (S F)
Gardner Willie (C)
Gardner Reece M (C)
Geuard Frances
Grant Virginia
Grim Harry
Golden Joseph (C)
Gardner Flo (L)
Grady T J (L)
Graham M (L)
Gordons Bounding (L)
Gent Mr (L)
Gleason Allie
Greenway Hy
Guerrero Rosario
Gordon Odell
Gifford Eddie
Gallagher Edward

Gaston Billy
Green James (C)
Gaffney Blanche (C)

Herman J H (C)
Hawaiian Sextette (C)
Harrington Mina (C)
Harrigan & Giles (C)
Hedge John (C)
Howard May (C)
Howell Marie (C)
Healy Jeff Laverne (C)
Henella (C)
Hathaway Johnny (C)
Herron Bertie
Haviland Butler
Hart Will (C)
Hungarian Boys' Band
Harrison Jules (L)
Hudson Leon (L)
Hoefling Belle (L)
Hoerlein Lillian (L)
Howard & Butler
Hassman Herbert
Hanuegan E V
Harold Donald
Hill Hamilton
Hack Joe
Hasard Grace
Huntings Four
Hornbrook Gus
Hedge John (C)
Hall Billy Swede (C)
Carleton Arthur C
Hickys Albert (C)
Hilliard & Phillips (C)
Hedge Joseph (C)

Inman William A

Jordan Oscar (C)
Jordan Harry (C)

Kent Louise (C)
Kollins & Klifton (C)
Kramer George (C)
Kelly & Kent
Kirbrows (P)
Keatons Three
Klein Adelaide
Keyso Harrietto
Keller Jessie
Kelley & Henry (C)
Kregeys The (C)
Kent Anna (C)

La Vallee Erny (C)
Lopez & Lopez (C)
Lamoise Miss Reue (C)
La Darros Three
Losier Florence
Lyres Three (C)
Lauder George (S F)
Lambert (L)
La Masse Chris
Le Vau Bert (P)
Levy Jack (P)
Levey Harry
Lloyd Adelaide
Lloyd Herbert
Lange George K (P)
Lighthawk Earle (C)
Lewis Jack (C)
Leonard Bessie (C)
Leslie Paula (C)

Mack & Elliott (C)
Marseilles (S F)
Mason Ethel
Marcel & Merman (C)
Murray Eddie (S F)
Martin Norman B (C)
May Ethel (C)
Manion Raymond G (C)
May Alice M (C)
McGee Joe (C)
Monahan & Sheehan
Midgeley Sager (C)
Melbane Mae (C)
Mudge Eva (C)
Manning Marie (C)
Miller Harry (C)
Miller Arthur H (C)
Meyers H B (C)
McLeon Audy (L)
Meyer Rose (L)
Moss Mr (L)
Martha M A (L)
McNally S (L)
Montrose Edith
Mack J C
Murphy J A
Montgomery Marshall
Macombe George
Mariotte Miss
Manus W V
Manning Mabel
Middleton (L)
Mayers J (L)
Macfarlane J M (P)
Moran & Tingley
Marseilles
McLaughlin Dr & Co (C)
Melrose Feru (C)
McDonald Violet (C)
McKenzie Donald (C)
McCullough Carl (C)
Mears Ben (C)

Nowita Lorena (C)
Nosses Musical (L)
Nitram Bessie

Phillipps Bessie
Porter A W
Phasma
Pink Wal
Philbrick Jessie
Personi & Holliday (C)
Pearson Harry A (C)
Picaro Lngi Troupe (C)
Petroff (S F)
Preston G W
Palmer Russell
Palmer Lewis J F
Primrose T
Phillips Beulah
Pankieh
Paka Toots
Pierson Harry (C)
Powers W H (C)
Patrice Miss

Raukin Walter A (C)
Roberts Leo (C)
Robinson Blossom (C)
Ross Fred (S F)
Roache Dan (C)
Reinach Louis M
Roberts & Downing (S F)
Ramsdale Thelma (C)
Reilly Pat
Ring James L
Reynolds Pinkie
Remington Earl
Reisinberger Arthur L
Reinach Louis M
Ramsey & Wise
Robinson Alice (C)
Roach Minnie (S)
Ross Edna
Romalo Fred
Ripon Alf
Russell Ida
Redding Earl (P)
Remington Earl
Reynolds Pinkie
Rowe William
Romain Ethel (C)
Ross Benedict (C)
Rowley Sam (C)
Reese Thomas (C)
Richmond McKee (C)

Sutherland & Curtis (C)
Smith Henderson (C)
Steward Joseph (C)
Stacey Della (C)
Stevens Lee
Story Ralph
Stellar Madge
Stevenson George
Shecks Eugene
Sully Jack (C)
Se Mour Peter (C)
Sheer Billie (C)
Severns Margaret (C)
Sheppard Bert (L)
Simms N (L)
Spillane B (L)
Shady George
Schenck Joseph
Stockton Harry
Sully Frank
Slayer Paul
Seaburys The
Stanton Walter (C)
Stone B (C)
Smith James A (C)
Small Sloan & Sheridan (C)
Stagpooles Four (C)
Sparrow Marie (C)
Shortie (C)

Trix Alma
Taylor Ella
Thatham & Co
Thomas Billy
Tanna
Talt Beatrice
Tara Troupe (C)
Temple D (L)
Totitos The (L)
Templeton B (L)
Tunis Fay
Thorudyke Mabel
Thomas William H
Tyler & Berton
Tyler Chas S (C)

Venetian Street Musicians (S F)
Valentine L (C)
Van Vormser Clara B (S F)
Van Vormser Clara (S F)
Victorine Myrtle
Van Graaf William (C)
Van Teltzer (L)
Van Billy
Veolette & Old (C)
Verdi Joseph B (C)

Warfield Dixie Marie (C)
Winfield George (C)
Wallace May (C)
Waldron Lyle (C)
West Al H (C)
Waite W
Williams Sammy (C)
Washington Edward (C)
Ward & Harrington (L)
Warne & Octavia
Welch Ben
Waddell Fred
Walters Ann
Woodbury Fred
Whitehead Joe
Williams George
Williams John C
Wild William
Wood Ollie
Whelen Chris (C)

Young James (C)
Yuill & Boyd (C)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

JOHN J. O'CONNOR,
Representative.
VARIETY'S Chicago Office,
167 Dearborn Street.

AMERICAN (Elmer Rogers, mgr.; agent, William Morris).—Another good show behind the headliners this week, and as usual the answer is good business. Bennington Brothers started the evening's performance off nicely with one of the best strong acts ever offered at the Morris house. Kathryn Miley was on too early, but went big nevertheless. Her finish "Has Anyone Here Seen Kelly?" is a live one, but the audience didn't seem to care about Kelly, and the song flopped. Gertrude Dean, Forbes and Co. presented "A Wild Rose." Miss Forbes is better than ever, and is one of the few women in vaudeville who can look good in any kind of a costume. The sketch still holds its high position, and the audience indorsed it as a "pippin." Frank Dekum has joined the cast since last reviewed here, and while able to hold down the part nicely, is not as well up in it as was Arthur Forbes. George Alexander is as good as ever, and the finish is reached nicely and well worked. "A Wild Rose" is as fresh as it was when first produced, and will go along for some time before it will commence to wither. Billy K. Wells is one Hebrew comedian, different from his brother crepe hair artists. Wells made one of the big hits with his monolog, and he didn't have the best audience in the world to talk to, either. "Ma Gosse" held over for the second week, going big, in spite of the suggestiveness, which doesn't seem to bother the vaudevillegoers. If anyone ever pulled his performance in hurly-que the "cops" would nominate him as a candidate for the gallows. Mlle. Edna Mollon, who does the dance (and who has the blackest type on the program), worked for the first time in three days. One of the troupe made an announcement to this effect in front of the curtain before the act went on. Mlle. Mollon deserves a medal for her effort, for it was plain to see she worked in agony all through and came within an ace of unconsciousness during the dance. The audience realized this, and accorded her a reception for her pluck. One of the funniest things about this act is an article on the program which says "During the action of the playlet will be introduced La Danse Noire." New name for "the Passionate Rag," perhaps. After intermission John Ford assisted by a clever piano player, offered a few songs accompanied by a neat eccentric dance which saved the day. "The Operator" made one big hit with the house, and held them in tow right to the finish. The whistle blew one second before the gun was due to go off. If that whistle ever fails to work! Hall and Earl closed the show with a novelty acrobatic act that will rank with the best. One piece of business should be discarded. That is the tearing of cloth by one, the other thinking his trousers have ripped. That was funny—once. Nellie McCoy (New Acts). O'CONNOR.

MAJESTIC (Lyman B. Grover, mgr.; agent, Orpheum Circuit).—Fanny Ward, supported by an exceptional clever company, presenting "Van Allen's Wife," tops the bill at the Majestic this week. After Miss Ward had taken her fifth curtain call the audience allowed that little lump to slip back down their throats and recovered from the trance. The playlet is reminiful of "Madam X," still the plot is far different, but both have the tendency to send that unpleasant sickening feeling over one, rather hard to shake off, even after the curtain has descended. Miss Ward has a clever man supporting her in John Dean, and between them both they put "Van Allen's Wife" in the society of headline acts. It took Julius Tannen to spring the audience back to life and send them home with a smile. Tannen was the only one on the bill who could possibly follow Miss Ward and get away with it. He not only passed but landed the laughing hit of the afternoon with his talk. Tom Edwards failed to appear for some reason or other, but General Ed Lavine accomplished the emergency stunt. Lavine's work with a hat and a cigar is so superior to the general routine shown by jugglers that it would be foolish to compare them. The Meredith Sisters, with some pretty costumes and special scenery, scored heavily. Although their closing number had been offered by another act on earlier, it did not affect them a bit, and the girls finished strong. Cunningham and Marion offered a neat and rather original routine of acrobatic work in "one" that looked good to the crowd, and they were well applauded. Boseman Bniger's comedy act, "Swat Milligan," should have been on the bill a few weeks ago, when the management ran a show composed mostly of baseball acts. "Swat" made a big hit Monday afternoon with those who understood baseball and the slang that comes from the game. Viena Bolton and Johnnie Gorman work well together, and pulled "Swat" over a hard spot.

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where they entertain you while you eat with the best of vaudeville. Don't forget to reserve your table and the phone number is CENTRAL 4450.

Lester and Kellett put over a bit of burlesque drama that sounded good and landed its full share of laughs. The team work hard and this fact, together with a first-class routine of comedy, succeeded in doing the expected. Herr J. Rubins, recently reviewed at the Haymarket, passed nicely with his landscape painting. Vittorio and Georgetto closed with a novelty which consisted of some hand-walking, dancing on the hands, and a boxing match that went well. Murray Bennett should have been down a little lower on the bill to be properly reviewed. Fred Rowan opened the afternoon performance with a comedy ladder act.

O'CONNOR.

STAR AND GARTER (Wm. Beebe, mgr.).—Charlie Robinson is one of the men in burlesque you can depend on for a good show. Charlie had his glasses on when he selected his chorus, for he has a bunch of the liveliest, singiest and classiest girls in burlesque—with exceptions. And he didn't stray far from the path of wisdom when he signed his principals. Another noticeable thing about Robinson's "Crusoe Girls" is that while only sixteen girls are on the stage, the numbers are put on to make them look like forty. The costuming was taken care of by someone who knew a thing or two about it. Although the "Crusoe Girls" is not plotless, the main object is comedy. This show has all of that. With Robinson on the job the laughs come fast. He has a comedian working with him who is a hundred per cent. better than one-half the leading men in this branch of the business, not to mention the rest of the cast. Harry Devine is the man; "Dutch" is his specialty. Devine works right up to Robinson throughout the show, but it was in the olio that he sent himself to the front when with Belle Williams (Devine and Williams) he offered a little comedy act called "The Traveling Salesman and the Lady." The team copped off a bundle of laughs and scored the hit of the vaudeville department. Miss Williams got in some fine work in the first part and burlesque also, and appeared to advantage when she wore her pretty clothes. As the scrubwoman she looked the part, but once seen in regular dress, it was a shame to think of her playing an eccentric character part. Margaret Cushing is principal woman, tall and good looking, with a voice that won her a hit in the olio also. Frank Smiley handled the straight work royally. Smiley is a clean-cut chap, with a perfect enunciation and the right idea of the English language. This, the downfall of the greater part of "straight" men, is Smiley's strongest feature, and puts him up among the top notchers. Smiley and Dave Conroy also grabbed off a big piece of applause and a large number of laughs in the olio, where they showed "Daddy's Uncle." Conroy does a good Irishman here. In the first part Conroy gave a good imitation of the "cold legit." and landed his share of giggles. Marr and Evans have a good routine of acrobatic work that brought them home safe, and Robinson closed the olio with his familiar tramp Hebrew monolog. The burlesque "Solomon the Soldier" is one of the strongest from a comedy standpoint seen this season. The story is about a Hebrew merchant who is about to be drafted by his country for military purposes. He runs across another who is a chicken vender, and not only resembles him, but answers to the same name. He secures the services of the chicken peddler for a consideration to impersonate him, and thus escapes the army. Some funny scenes are put over, and the show closed to a well satisfied house. Watson, Hutchings and Edwards, the added attraction.

O'CONNOR.

COLUMBIA (Schaeffer Bros., mgrs.; agent, Frank Q. Doyle).—Rather a good idea occurred to some one when they realized they could work the same acts at the Bush Temple and Columbia the same night, using a cab to transfer them back and forth. Both houses give one show at night, and it runs from 8:15 to 10:30. Considering that Lent is hitting theatres a pretty hard rap, business appears to be big at both houses. Among new acts this week are "Doomsday," Elsie Cressy and Co., and Mr. and Mrs. Chas. Ellis (New Acts). Al Wardo in the most hideous make-up on record impersonating an old maid, seemed to tickle the audience. Wardo has some good material and some material that is not. He represents a character that never could have existed in real life. His make-up is sure of a laugh or two at least. Most of his stuff is great, and he landed a safe hit. Ethel Gilky presented a fair singing act which would look much better were Ethel to make up a little lighter. Her voice will carry her through, but she must depend some on appearance. Charles Gaylor is an excellent contortionist with a new idea in costume. Gaylor does some good bending, repeating very little, and secured a legitimate hit through hard work. Miss Mandel warbled a couple of ill. songs with her sweet voice, and made the usual impression. Ruth Garnold is a plump miss, who has evidently mastered the science of eye work, for she rolled them to her heart's content. She admitted her voice was not considered an asset by her, and deserves credit for the way she handles her songs. Ruth just walked out and "eyed" the audience into liking her, and when she walked back it was to the tune of heavy applause. Latemple opened the show with a good illusion. If Latemple would show about one more quite as good as the one he now offers and then give a little attention to his costume, he would have an act suitable for the big time. The Graceful Grohs closed a good show for twenty-five cents.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Dandy show at the Kedzie the last half of last week. Walton and Brandt opened with a comedy musical and talking act. The baseball game idea is a good one and well put over. The man is a good singer and the appearance of the two helps a lot. The team scored an easy hit. Josephine McIntyre came near stopping the show with her closing song, "Soft Pedal." Miss McIntyre makes a beautiful appearance and her enunciation is perfect. These two points are bound to make a good "single." Eckhoff and Gordon were one small riot after they got started. Comedy musical acts are plenty, but the Eckhoff and Gordon kind are scarce. Merritt and Love also sent over a great big hit, That Charlie Merritt is sure a cut-up once he gets started, and his partner showed rapid thinking when he purchased that skypiece. On the whole, Merritt and Love have one corking good talking act, and the West Side house got acquainted with them right off the reel. The Florence Troupe closed the show with a classy acrobatic offering. The topmounter is one of the best seen around here, and works smoothly and with lightning speed. From start to finish the show was pleasing and one of the best at the Kedzie in some time.

GARFIELD (Schaeffer Bros., mgrs.; agent, Frank Q. Doyle).—Albini is headliner at the Garfield this week, with his many illusions and scored one huge hit. Albini has a peculiar way of working that makes him stand away out in front of most magicians because he looks natural all the time. His "glass trunk" illusion makes a big finish to a great act. Windecker's Band looks to be especially organized for the small time. If Mr. Windecker would see that his men keep their trousers in the same condition as he keeps his own the appearance would jump a few notches up. The trousers should be kept white, or as white as possible, since that color was foolishly selected. Bessie Allen sent her single over safely, her dancing being especially well applauded. Edwards and Healy have a rattling good act built around a good idea. Two things should be fixed up at once. The team are employing about a half dozen of the oldest "gags" and should replace them. And the comedian should eliminate the expectorating in his hat. It naturally draws a laugh, but it is not legitimate, and in some houses the audience might show their disgust. The boys were a laughing hit, nevertheless, but if possible should improve at every opportunity. Bunchu and Alger opened the show with a neat sister act. The see saw idea is good and the girls derive some good comedy out of it, with a little well practiced mugging. The costumes worn are pretty, and the voices sound well, but one song handled by the tallest of the two should be replaced by something more suitable, for it doesn't give an opportunity to show her voice. The girls should never have opened the show, but got away great in that position.

O'CONNOR.

WILSON AVENUE (Jones, Linick & Schaeffer, mgrs.; agent, William Morris).—Shean and Warren simply walked out, said "How de do," and Al Shean laughed that funny laugh just once and the house was theirs. From start to finish one big roar. "Quo Vadis upside down" has always been a sure hit, but that "family" audience at the Wilson Avenue put it in the home run class. And it's a good thing they closed the show or the chances are they would have stopped it. Ralph E. Cummings and Co. were another big laughing hit. Here is an act that has some real class to it. Miss Willine Downing as the stenographer hasn't quite the voice or mannerism to handle what "chick" lines she has, but passes nicely. May Keough and Cummings himself are excellent in their roles. The idea is good, and the finish well worked to and put over. George Evers has a good blackface routine with a corking good finishing song that proved a big laughing hit. A few verses should be eliminated, for they border too close to the danger mark, and do not help a great deal, but on the whole Evers is entertaining, and made good easily in a hard spot. John Baxter is a typical "song plugger," but Baxter has a little shade over most of his competitors, inasmuch as his voice is there. Madle, "the Diamond Girl," opened the show. Madle depends on her lights and a costume made to fit the occasion to pass. The offering is novel for the small houses, but not strong enough on a big bill. Her posing is passable, but her dancing falls below.

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ASHLAND (A. E. Weidner, mgr.; agent, Frank Q. Doyle).—Roy and Manning, the Julians, Josephine Carsello, the Poirlers, Ethel Gilkey.

BROOKLINE (Triangle Amusement Co., mgrs.; agent, Frank Q. Doyle).—Wassmann and Co., John McGinn, the Two Wrens, Rice Bros.

THIRTY-FIRST STREET (Hugo Freels, mgr.; agent, Frank Q. Doyle).—The Seven Kid Kidders, Lillian Steonard, Beigler Bros., the Brahams.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Miss Mable McKinley, Baker and Cornelia, Eddie Kane, Mortimer Sisters.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Four Hirschhorns, Capt. Dohn and Co., Rickards and De Winter, Mack and Benton.

FRANKLIN (Gisel & Bechman, mgrs.; agent, Frank Q. Doyle).—Porto Rican Quartet, Great McGarvey, Gale and Winsley, George Montserrat and Co.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—Madame Gertrude and Co., Herbert O'Connor and Co., Washer Bros., Jolly Ruth Garnold, Clemo and Clemo.

JULIAN (J. G. Conderman, mgr.; agent, William Morris).—The Julian bill was only fair the last half of last week. Jack Hawkins and Co. in "Love's Young Dream" hold down the comedy honors nicely, but with an idea that has been done to death in vaudeville. Hawkins is very clever in his part, and it must be admitted his sketch has a hit over other of its kind seen around here. The idea of the fellow who has his engagement called off by his sweetheart who noticed him talking to a girl, and who as a last resort tells her it was his sister, inducing his room mate to impersonate that young woman is a good foundation for a strong laughing act, but too many vaudevillians have discovered and taken advantage of this fact, and that takes considerable value from the Hawkins vehicle. The act is a large laugh getter from curtain to curtain, and the finish is unique. The support held down their jobs to perfection. Florence Arnold should select a comedy repertoire of songs for her routine, possibly excepting the last number, which went unusually big. One song in particular should be cut out, since it forces her to overwork her top notes. Miss Arnold has a good voice, but should not abuse it with poor songs. Mlle. Berthae is billed as a Hungarian violinist. She made good in a good spot. Gravetta and Parr offered some impersonations of famous men as well as some other work, programed as "A melange of vaudeville's leading novelties." Tearing paper into fancy designs was never a leading novelty in or out of vaudeville, and probably never will be, or is the swinging of two pots of water attached to a long rope, although the latter is a good trick. This team has an opportunity to do some good team-work in their impersonations, but only take advantage of this at the finish, where they impersonate Washington and Lincoln together. Why not give an imitation of Cook and Peary clasping hands. They succeeded in getting over, thanks to the cleverness of the woman and the record in our histories of such men as Grant, Roosevelt, Lincoln, et al. The Three Shelvys opened the show with novelty contortion.

O'CONNOR.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—14-17: Lavigne and Jaffe, Grace Cummings and Co., Ben Turpin, Prentice Four. 18-21: Shean and Warren, Musical DeFays, Pork Chop Evers, Warren, Legrecia and Warren.

IMPERIAL (A. Samuels, mgr.; agent, W. V. M. A.).—14-17: Zenda, Virginia Goodwin and Co., Lily May, Kovarick. 18-21: Bissonnetta and Newman, Marie Clark, Stewart and Stewart, Cenda (full week).

SCHINDLER'S (L. Schindler, mgr.).—The Kid Kidders and Methven Sisters are held for the full week at Schindler's. Others for the first half are Mann and Franks, Capt. Nat Ressler and Co., LeVine and Elmer and the Garnellas.

MARLOWE (Ed Shields, mgr.; agent, S.-C.).—The Francellas are the feature act at the Shields house this week. The balance of the bill: Barbee, Hill and Co., Lorraine Mitchell, Don and Thompson and Braham's Lady Quartet.

APOLLO (R. Levy, mgr.; agent, Frank Doyle).—Herbert Lloyd and Co., Apollo Quartet, Terry and Elmer Co., Luigi Brothers.

COMEDY (J. G. Burch, mgr.; agent, William Morris).—Master Richards, Melrose Quartet, Gertrude Lee Fulson and Co.; Four Wrights, Martini and Maxmillian, Maide, the Diamond Girl.

MABEL (Robert Pottlinger, mgr.; agent, W. V. M. A.).—14-17: Tom Hefron, Rockway and Conway, Howard Messimer and Co. 18-21: The DeComas, Three Hungarians, Harry A. Davis and Co.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Seymour and Robinson top the bill this week. Others are Jeannette Adler and Picks, McCormick and Irving, Silvers and Emerle, Adelaide Lorene and Co., Lew Welch and Co.

ARCH (Arthur Jarvis, mgr.; agent, Frank Q. Doyle).—Eddie Delaney and Co., the Dancing Stuarts, the Brahams, Tom Powell.

LINDEN (C. S. Hatch, mgr.; agent, William Morris).—14-17: George Wilson holds over the whole week. Keefer and Kline, Musical DeFays, Clayton, Drew and Clayton. 18-21: The Rinaldos, Chartress Sisters, Bush and Peyser.

PASTIME (Edw. Barrett, mgr.; agent, W. V. M. A.).—The Four Musical Mullers top the bill at the Pastime this week and remain for the week. 14-17: Chas. Gaylor, Lewis and Chapin, Kanter and Curtis. 18-21: Farley and Prescott, Carita Day, Colville and McBride.

VICTORIA (H. W. Thompson, mgr.; agent, W. V. M. A.).—14-17: Bissonnette and Newman,

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Watson and Dwyer, Three Hungarians. 18-21: Lewis and Chapin, Lily May, Virginia Goodwin and Co.

MONROE (Mr. Siegel, mgr.; agent, E. J. Cox).—"Doomsday," Friedlander Bros., Clayton Sisters, Smilette Sisters, Laughing LaMar, Three Masqueris Sisters, the Lambolettes, the Real Quartet, Bessie Leonard.

CRYSTAL (Frank Schaeffer, mgr.; agent, Frank Q. Doyle).—Hugh J. Emmet and Co., Jimmie Green, Four Graceful Grobs, La Adella, Howard and Josephine Stillman.

COLUMBUS (Max Weber, mgr.; agent, Coney Holmes).—Hutch Lusby, Chapman and Berube, Ferguson and Seamon, National Dancing Trio. 18-21: The Brownies, Larkin's Dogs, Patriarch and Stark, Florence Hayden and Co.

TROCADERO (Max Weber, mgr.; agent, Coney Holmes).—Porter Norton, Myrtle Hebard, Grace Kohler, Kramer and Young, Harry Fetterer, Leon and Bertie Allen, Crack Shot Randall, Benton and Blevins.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Green and Stewart, Ethel McDonald, Welser and Dean, Waddell and Reid, Ellis Graves.

PALAIS ROYAL (J. F. Ryan, mgr.; agent, Frank Q. Doyle).—Hubert De Veau, McFarland and Murray, Edith Miller, Arthur Higgins, Stark and Ryan.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Price and Mildred, Serpentine, Princess Sotanki, Ethel Fries, Derda, Roama and La Franze.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Collins and Hubert, Ed Melroy, Jimmie and Gertrude Fenton, R. C. Ross, Mitchell and Sandford.

ELITE (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Jarrell Comedy Co., Lizette Fuller, Riffner and Cooke, Oren Hartzheimer.

ESSEX (Bilharz & Lewis, mgrs.; agent, Frank Q. Doyle).—Mr. and Mrs. Chas. Ellis, Kelley and Catlin, Edith Fries, Dodd Hallsam and Weber Sisters.

The Five Gaffney Girls presented their new act at Davenport this week.

Bert Cowdray, the detective-actor, and George Pasdeloupe will conduct an open air theatre during the summer at Fox Lake, Ill. Bert has made arrangements with several well-known vaudeville artists to appear there during the hot months, and in return for their services will board and room them free of charge.

Mlle. Edne Mollon, who does the "Ma Gosse" dance now playing the American Music Hall, sprained her right knee last Friday during the dance, and was forced to retire from the piece. Anna Leher, the understudy, jumped into the act and, according to reports, went through it like an old timer. Miss Leher has received an offer from a local music publisher to star in a pantomime dance as a result. Mlle. Mollon returned to the part last Monday, but fainted immediately after leaving the stage, and was advised to retire for the balance of the engagement.

The Musical Brandons have returned to Chicago after a long tour through the south.

Lew Cooper will leave the act known as Lew Cooper and the Primrose Sisters, and will offer a single in vaudeville. Cooper will be replaced by Charley Stevenson.

Ames and Corbett have been booked for twelve weeks on the Pantages' time, opening 14.

Sully and Hussy have been booked for twelve weeks of Western Vaudeville time.

Dunne and Francis left Chicago last week for Ogden, where the team commence a season's work on the Orpheum time.

Claude Humphrey and Harry Weber, joint owners of the Family here, sold that house to the Gus Thomas Company last week. It is located at 48th Avenue and Indiana Street.

Florence Bates Horsefalls and Co. have put out a new act. Miss Horsefalls is with the Murphy-Whitman Co.

Cliff Gordon, who played the American last week, is probably the most imitated single in vaudeville. One of his imitators who even uses his billing, approached another artist in the lobby of the Saratoga last week with the following: "Say, Bo, can you imagine what chance a fellow has nowadays to protect his material? I just heard that some rummy is doing my whole act over in some slab in Madison Street." When the artist spoken to asked the pirate if he wasn't stealing Gordon's whole act himself, he was told: "Well, Bo, that's the trouble; I'm doing all the work and Gordon is getting the credit for it." Later in the week Cliff asked the same artist to let him look at his manuscript, as he wanted to brush up on some of his material. Even that didn't feaze the other "German politician" (whose first name is Charlie), and he still claims Gordon shouldn't kick inasmuch as he is doing the work while Gordon is getting the credit.

Fred Mace, the effervescent comedian of the Saratoga Hotel, has contracted to go on the road with "The Time, the Place, and the Girl."

The McGibnis Brothers have been booked over the Orpheum Circuit by John Collins, opening at Spokane March 6.

Anna Eva Fay will play return dates at all of the Sullivan-Considine local houses.

Al Flynn, the North Side hotel man, is seriously considering a proposition put to him by several politicians whereby he is to run for alderman in his district.

It is said that Francis, Day and Hunter will shortly go into the popular line of music again and once more establish their professional department.

Joe Palmer, who has been out of the profession for some time, is looking around for a partner to return to work. Palmer has been laid up for two years with locomotor ataxia, and expects to work in a chair.

Next week the Wilson Avenue and the Comedy will book through the Frank Q. Doyle office. Up to date the houses have been booked through the Morris Chicago office.

Florence Lockwood was taken sick while playing Winona for Sullivan-Considine this week, and was forced to cancel a long list of towns where she had been routed to appear.

May Addison, who has just finished twelve weeks of K-P time will shortly commence work on twenty weeks of Frank Doyle time, opening in Chicago in the near future.

Walter Shaver, manager of the Bush Temple, was presented with a little Shaver last week weighing twelve pounds. The kid has been booked solid already by the Doyle office, opening at his dad's house.

The Auditorium, Albert Lea, Minn., will open 28, playing four acts from the Sullivan-Considine

office, booked by Paul Goudron. Albert Lea is a queer name, but queer names are common in Minnesota.

The Great Northern, heretofore a Stair & Havlin house, was taken over by the Shuberts last week, and opens the 20th, with "Dick Whittington." The house has been thoroughly remodeled, and considerable money has been expended in the decorations. Herbert Duce will manage the house as well as the Garrick. Duce is the Western representative for the independent people. Harold Ward will lact as press agent for both theatres.

Mabel Roberts of Helma and Roberts, has recovered from a dislocated instep, which has confined her for the last two months, and will shortly resume work.

Fiddler and Shelton left for the east last week to rest up on account of the illness of Harry Fiddler.

The Bijou at Superior, Wis., will open as a vaudeville house 28, after a long run of stock. L. O. Withiers is the man behind the coin this time. Withler managed the house when S.-C. played vaudevile there. The same office will attend to the booking.

SAN FRANCISCO

ORPHEUM.—Bert Leslie and Co., in "Hogan in Society," big hit; John T. Thorne and Grace Carleton in "The Soubrette and that Yap," away flying, speech a scream, sagged at close; La Veen, Cross and Co., in "Roman Sports and Pastimes," very clever; Charles Kenna, "The Street Fakir," liked, closed strong; Emma Francis and Her Arabian Boys, well rewarded. Holdovers: Seldom's Venus, highly appreciated, a big hit; Madame Panita; Five Howatts, big; Kate Watson and Gus Cohan in Hoosier Girl, ordinary.

NATIONAL.—Poorly balanced, needs comedy. The Craigs, musical, good, could arrange stronger close; Augustus Neville and Co., sketch, "Politics and Petticoats," too dramatic for closing; Alfred Jackson, poster cartoonist, scored; La Mirette and Partner, whirlwind dancers, man sprained ankle (cancelled date); Lora, mystifying calculator, first half ordinary, second liked; Bessie Valdare Troupe, pony cyclists, good applause; Grace Carlisle, songs, fair.

WIGWAM.—Emerald and Dupree, slapstick sketch, "A Hot Skotch," well received, could cut to advantage; Four Milanis, stayed the limit; Marie Fitzgibbons, singing comedienne and monologist, pleased; Probst, whistling imitations of birds illustrated, big applause; Geo. B. Reno and Co. in "The Misfit Army," big laugh winner; Grace Darnley, contortionist, passed nicely.

AMERICAN.—Romany Opera Co., well liked featnre; Roberts and Fulton, patter, scored fairly; Four Dancing Belles, well received; J. C. Tremayne and Co. in "A Girl of the Times," passed; Malon and Hall, songs, good; Edgar Berger, equilibrist, contortionist, clever; W. J. Coleman, monolog, good.

CHUTES.—Good bill. The Great Svengali and Madame Helena, act of visagraph, ordinary; Sampson and Douglas, very good, hit; Halligan and Ward, the Freshman and Sophomore, looks like copy; Three Musical Lyres, comedy musicians, good; Eldon and Clifton, comedy, "His Awful Nightmare," closed nicely; Al. Fremont and Co., appealed strongly.

The management of the American contemplates installing a musical comedy stock co. for afterpieces. Four vaudeville acts will also be included in the weekly program. The musical comedy will be retained for at least four weeks, after which time some other feature will be secured. The American at present is getting second and third play on all S.-C. acts, and strenuous efforts will be made to secure additional features.

Tait's Cafe, it is rumored, is the next to fall in line with the vaudeville idea. J. N. Goewey, manager of the Lyceum, is said to have secured a half interest in Tait's, and is perfecting plans for entering the field shortly. Tait's is opposite the Orpheum.

A conference last week between the directors of the St. James Hotel and E. P. Shanley, manager of the Continental, formerly manager and secretary of the St. James Hotel corporation, resulted in Shanley receiving a severe beating from C. J. Ward, president of the St. James Co. Shanley claims he received a note from C. J. Ward and A. B. Smith, the president and vice-president of the St. James Co., stating they desired his presence to discuss important business matters. He kept the appointment, during which money matters were the conversation, it becoming quite heated. Shanley wears glasses and had them on at the time he claims he was assaulted, the glasses being knocked from his nose and broken. Mr. Shanley has sworn out a warrant against C. J. Ward on a charge of battery. Jealousy, declares Shanley, was the cause of the alleged assault. Shanley was at one time secretary and manager of the St. James Hotel, and drew out a few months ago and purchased the Continental.

Leo Cooper has been engaged to present his sketches in Australia, and will leave for the Antipodes about March 28.

The following officers were installed at the last meeting of San Francisco Lodge No. 21 of T. M. A.: President, Howard Howell; vice-president, J. A. Dohring; recording secretary, W. R. Whorff; financial secretary, Max Fogel; treasurer, J. P. Blaklee; marshal, W. B. Mortimer; physician, Dr. G. W. Goodale. Trustees, Ike Marks, chairman; W. J. Schofield, James Craig, F. J. Doutrick, O. A. Olsen; sergeant at arms, J. W. Kierman.

Theatrical Gowns and Costumes—MRS. H. JACOBS, formerly of 6th St., now at 1050 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

BOSTON

By MORTON BIRGE.

VARIETY'S Boston Representative,
82 Summer Street.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—This week was Lauder week at the American, the second and final one for Boston. Monday both houses were sold out ahead of the curtain and the interest in Lauder was undiminished, as shown by the number coming in for his act alone. The bill was well arranged, opening with The LePages, jumpers. The apple trick by the principal worker was a particular hit and they closed strong. Mamie K. Fenton, Scotch, naturally drew a hand on her entrance, her kilts and cock-feathers appealing to the Scotch house. Mamie won two curtain calls for herself. The Mayvilles, "living Marionettes," amused the audience. Sam Stern had the audience guessing with his Indian-Yiddish combination song and dance because some seemed to think at first that Stern was trying to be serious. His "monk" monolog was a hit and his Italian "rag" drew an encore. John C. Rice and Sally Cohen put in their new skit, "All the World Loves a Lover" (first time here) and Rice was given a hand on his entrance. They kept the laughs coming well. The Two Roses were applauded for what they advertised, a "dainty musical act." The minute Lauder's name flashed on the board the audience applauded. It was a riot when he came out. He held the stage fifty-four minutes. Paul's "Juggling Girls" had a hard place, of course, after an act nearly an hour long, but held the stage well and closed with a triple-cross of club throwing that pleased.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—To meet Lauder week at the Morris house Keith's put on one of its stoutest bills of the season. Five of the acts were new here and one was a debut in this country. The Musical McGregors opened well. John Birch, the "Man with the Hats," had his house laughing all the way. Duncan's Scotch Collies (first time here) were applauded for looks on the curtain. The automobile closing brought down the house. The dogs worked finely. Macart and Bradford, "A Legitimate Hold-Up" did well, Macart's opening talk going the best. Marvellous Griffith (New Act). Lole Fuller's "Ballet of Light" (fifth week) was changed considerably. There were eight new girls replacing the others who have been here during the opening weeks. The Muses worked in "Two" instead of full stage and new stereopticon effects were used. Mirrors were also introduced for the fire dance. The same program was followed, but the work was even better than before. Two or three of the girls were more graceful than any who have been in the act previously. A new feature was Mlle. Conda, toe dancer, who was presented by Miss Fuller in the act, but in a solo part (New Acts). Al Jolson, minstrel, first time here, scored particularly with his whistling song, "Everybody." At the close he "kidded" on Griffith's arithmetic act for a laugh. "The Twentieth Century," strong, particularly in ensemble work. Six Samois, closing act, good.

CASINO (Charles Waldron, mgr.; agent, direct.)—"O! You Woman."

COLUMBIA (Harry Farren, mgr.; agent, direct).—"Lady Buccaneers"; Wednesday, wrestling, Walter Willoughby vs. Jim Galvin; amateurs, Friday.

GAIETY (G. H. Batcheller, mgr.; agent, direct).—Rose Sydell's "London Belles."

HUB (Joe Mack, mgr.; agent, William Morris).—Willard's Temple of Music; Joe and Sadie Britton, colored; Fairchilds, Riley and Fleming; pictures.

SCENIC (M. F. O'Brien, mgr.; agent, J. J. Quigley).—John F. Clarke; Joe and Sadie Briton; "Juggling" Decker; Gertrude Dudley and Co.; pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Four Cates; Morgan and Chester; Stutzman and May; Du Bois and Co.; Stewart and Davidson; Dancing Darrell; Larkin and Larkin; Augusta Phelps; Eretto Sisters; Merritt Sisters; pictures.

WASHINGTON (Nat Burgess, mgr.; agent, National).—The Raymonds; Bernard and Hill; Phil Young; Rube Armsdale; Harry Parker; Leroy and Weston; pictures.

OLD SOUTH (Nat Burgess, mgr.; agent, National).—Karl Laug; Burton and Primrose; The Vintons; Pisano; Joe Smith; The Kohls; pictures.

QUEEN (W. T. Wherty, mgr.; agent, National).—Walter Arthur; Buck Freeman; Grace Delmar; Alice Patten; pictures.

UNIQUE (W. T. Wherty, mgr.; agent, National).—Ed. Keene, Charles Allen, Margaret Scott; Marie Greiner; pictures.

PASTIME (Charles Heath, mgr.; agent, National).—Mlle. Ricardo; Austin and Sweet; Harry Latoy; Fred Carter; George DeVere; Norman; pictures.

STAR (Charles Campbell, mgr.; agent, National).—Al Byron; Peter Mordella; Mel Eastman; Prof. Forest; pictures.

NOTES.—Free moving pictures, interspersed with vaudeville, is being used by the Chelsea Central Labor Union in an educational campaign it started this week on trade unionism.—Charles Frank, the regular conductor of the American Music Hall orchestra, arrived back here this week with Harry Lauder, and received a great welcome from both attaches and audience. When Lauder was here earlier in the season he found that Frank could conduct the house orchestra well enough to suit even Lauder. Lauder engaged Frank to go with him for the rest of his tour on this side of the water. Frank will finish his travels with Lauder in New York next week and will return then to his old place in Boston. During his absence Allen Cohen, the first violin, has been conducting.—Press Agent William H. Leahy, of the American Music Hall, was called to Ansonia, Conn., last week on account of the sudden death of his mother.—The International Amusement Company has booked Laura Howard, comedienne, for nineteen weeks, opening at Bangor, 21.—George Lashwood heads the bill at the American 21. Keith's announces Nat Wills, "Dinkelspiel's Christmas," and the Saxon Trio as part of its bill. There is possibility that Loie Fuller's Muses will stay on for the sixth week.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—With Denman Thompson and his clever company offering "Joshua Whitcomb" as the headline attraction, this week's bill played to many to whom vaudeville is strange, and as the show ran well up in general average the foresight in supporting the feature with something above ordinary ought to bring reward. The show was seen Monday afternoon, when it was at its worst, for Quinn and Mitchell were unable to make their little hop from Omaha here in time to play the first show. To fill the gap, Yeager and Quinn, a dancing act formed by the boys who are two-thirds of "The Clever Trio," were put on and made so good that they were added to the bill for the remainder of the week. This helped the early part of the show considerably and moved Quinn and Mitchell back a peg for the evening. At that, it was too early for the "Lemon City" act, but it went through in splendid shape, despite the handicap of position. It is a clean-cut and pleasing act throughout. There can be little said of the sketch offered by Mr. Thompson, but the veteran actor has endeared himself to all theatregoers, and the success of the sketch goes along with it. Pat Rooney and Marion Bent grabbed a big share of the honors. They were down next to closing and following Mr. Thompson. Preceding almost every act on the bill did a bit of stepping of some kind, and it was pretty rough for Rooney and Bent, but they managed to get through in fine shape, and then grabbed something extra by exhibiting "Rooney Jr." for an instant. Pat made the "kid" do an imitation of the "Yiddisher Gasotski," which got a roar. "The Eight Berlin Madcaps" made a big hit with their showy dancing and acrobatics. This bunch of girls looked real, are well dressed for the act they offer, and work throughout with a vim and evenness which rounds out a pretty number. Brown and Ayer were also newcomers and made themselves popular with a snappy mixture of talk and song, with some piano playing added. The act is light in its texture, but it hits up a lively pace and holds it, which is a big point in value. The Pederson Brothers scored tremendously with their ring and bar act. The last time here one of the boys was injured at the second show while doing the flying cut-off trick. He accomplished it cleanly, winning a big hand, and the featured "foothold" trick got its full reward. Another of Lovenberg's operatic acts called "The Neapolitans," made a good impression. The trio sang all but one number, their third, well, and it could have been left out as the act runs just that much too long. The two women have excellent voices and method; the man not so good. Tops, Topsy and Tops started the show slowly, but pleased, and Hassan Ben Ali's Arabs closed it with a whirl of acrobatics which won favor.

VICTORIA (Jay Mastbaum, mgr.; agent, M. P. C. O. A.).—A bit of shifting in the bill owing to disappointments helped this week, and honors were pretty well divided. Pat Long, a dancer, pleased with his stepping. Long makes a mistake in announcing all his dancing at the start. Before each style would be better and relieve the monotony. Exzella and Franks got through fairly well. The act did not show to advantage. The woman who does the bag-punching worked as if she were angry. The partner's contortion work held up a big part of the act. Fehrman Brothers in talk and song won some laughs. A sleeping man in the first row was used as a "mark" and this started the laughs. They work quickly, with plenty of assurance, and got through nicely. The grotesque work of Domino and Bell won favor. N. David is described as a dramatic tenor, and lived up to it. He has a good voice, pleasant stage presence, and was warmly received. He should not wear the evening outfit for the matinee. All Rajah was the big feature number, and his thaumaturgy mystified and entertained. Wesley Norris, colored, worked hard for light results. He was a bit overweight on Monday, but it looked promising for reducing. The battle the piano player had with the music for Romanoff and Mantey almost killed the chances of the Russian dancers making good, but their work was appreciated. It deserved more. Orville and Frank pleased with their familiar turn. The first pictures of the Paris Flood shown in this city were exhibited. They were not descriptive, and caused little interest.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—"Lady and the Tiger," Golando, Laurie Sisters, Bosanquet, Goldie Rinehart. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Baker and Doyle, E. P. Sullivan and Co., George Whittle, Frozeeni, harpist; Sam Drane. Pictures.

TWENTY-NINTH STREET PALACE (Thos. Dougherty, mgr.; booked direct).—Fred Obeck-Shafer and Shafer; Proctor Sisters. Pictures.

FOREPAUGH'S (Miller & Kaufman mgrs.; agent, Taylor & Kaufman).—Valos, La Nobles, Palmer and Lewis, Keit and Demont. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—Musical McLarens, Francis and Gross, Arthur Browning, Du Cullion. Pictures.

PLAZA (Frank Migone mgr.; agent, Taylor & Kaufman).—Carlos Animal Circus, Miles and Raymond, Ollo Trio, Johnny Levere, Jack Lyle. Pictures.

EMPIRE (Sandford & Western, mgrs.).—Wahlund and Tecklin Trio, Carmen and Esphey, Whitney and Young, Agnes Truesdell. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Elite Musical Four, Hilton and Lewis, Lee's Manikins. Pictures.

GEM (Morris & Amk, mgrs.; agent, Taylor & Kaufman).—Fields and Mason, Cole and Mathis, Lillian Morton. Pictures.

FRANKLIN (Weinstein & Labell, mgrs.; agent, Taylor & Kaufman).—Daly Brothers, Mylie and Orth, Manson Sisters, Phil Bennett. Pictures.

COLONIAL (J. Wolff, mgr.; agent, Taylor & Kaufman).—Kennard Brothers and Florence, Hall Brothers, William Stratton, Ardinger and Rowland. Pictures.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—This looked to be one of the best bills yet offered at this house and played up to almost that with a capacity audience in for the first show Tuesday evening. Following a picture reel which depicted a dramatic story in circus life, the Musical Kleis started the show off in good shape with their straight musical turn. The presence of the children goes a long way to help this act through, but it has merit also and proved very enjoyable. A shift in the program brought Bertie Fowler on second. Bertie went through to a genuine hit. She is a truthful miss at any rate and much of her stuff got laughs, even if it does go a long way back. She still gets a lot out of that "kid" stuff. Rice and Prevost followed. Jimmy Rice was ill and the act did all that could be expected under the conditions. Prevost's clean ground tumbling winning liberal reward. It did not seem possible that Rice could repeat, and it must have been torture for him to do what he did. Bernard and McAvoy put over a lively number with the former Wynne and Lewis act, the comedy bat included and the talk, but little changed. They handled it in good shape. Sager Midgley and Gertie Carlisle offered their familiar "After School" sketch. Gregorie and Elmina and the pictures made up a splendid bill for the prices here.

PALACE (William Barritt, mgr.; agent, M. P. C. O. A.).—Mack Howard; Filmer Sisters; Ed. Estus; Ring and Williams; Momos Arabs; William Armstrong; Juggling Barretts; Libby and Trayer and Franz Meisel made up a bill of more than usual strength and proved pleasing. The pictures included the first of the Paris flood.

TROCADERO (Charles Cromwell, mgr.).—The "Sam Devere" show has been changed some since it had its tryout week here before starting on the regular wheel season last August, but the changes have not improved it, except that the show is running smoothly. Matt Kennedy is still the saving spirit throughout, and there is little for the others to do. The first part is called "Justice McAdoo," which fits it just as well as "Hoodlum's Holiday," and the liberal supply of "bits" which make it are on a par with those used earlier. Wilbur Held worked in blackface and sang some parodies which can hardly be classed as polite. A magical act was an added feature without being mentioned, and met with fair success. The short olio was stretched out by some talk and an overworked money-changing "bit" in "one" by four of the principals, preliminary to the opening of the burlesque. The show did not promise anything great when it started out and it is still in the same class.

CASINO (Elias & Koenig, mgrs.).—"Follies" was shooting toward a record mark the first half of the week.

BIJOU (O. M. Ballauf, mgr.).—"Broadway Gaiety Girls."

GAYETY (Eddie Shayne, mgr.).—"Dainty Duchess."

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.).—For the first week of its exclusive occupancy of the local vaudeville field, the Columbia offers Minnie Seligman and William Bramwell and Co. in "The Drums of Doom," an effective sketch; Donald and Carson; Ballerini's Animals; Eva and Nat Aldean; McIntyre and Groves; Hal Godfrey and Co.; Cook and Lorenz Nellie Nichols. The latter is a local favorite.

STANDARD (Leo Reichenbach, mgr.).—Dave Marion and the "Dreamlanders" in "Divorceland" is funny and musical, thanks mostly to Marion's cabman, "Snuffy." He has written several acceptable songs sung by himself or other members of a company which includes Agnes Behler, Louis Rice, Lydia Bristow, William Lawrence and about 30 others. The olio includes Marion's "East Side Life" and Sheppell and Bennett. Princess De Carmen does a "kooch." Jardin de Paris Girls next.

GAYETY (George Chenett, mgr.).—Phil Sheridan's "Marathon Girls" in a "Run for Your Money," pleasing, this week.

NOTES.—A wreck brought the Gayety show in late Sunday, but rush work got the curtain up on Phil Sheridan's "Marathon Girls" only a few minutes behind.—Anna Held made a big hit in "Miss Innocence" and gave an extra performance Sunday night.—Often as it had been rumored that the Grand Opera House would be remodelled, it never closed until Saturday night, when the lights were finally turned out and reconstruction will begin at once, Franke Tate, one of the owners, says.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris, through U. B. O.).—Lionel Barrymore, Doris Rankin and McKee Rankin (New Acts); Annabelle Whitford, songs (New Acts); Billy Van, monolog, hit; Leone and Dale in "A Lesson in Opera," went big; Ben Beyer and Brother, trick cyclists, very clever; George W. Stewart, mimic, good; Elverton, baton swinging, clever.

STEEPLECHASE PIER (E. L. Perry, mgr.).—M. p.

MILLION DOLLAR PIER (J. L. Young, mgr.).—M. p.

STEEL PIER (A. Bothwell, mgr.).—M. p.

Monday the Savoy opened with the Savoy stock company in "Brown's in Town." The American Play Co. is the producer. J. R. Smith of Buffalo, and at one time connected with "Mike" Shea, is the general manager for the company here.

David Belasco has been here for the last few days. At present he is confined to his suite of rooms at Young's Hotel with a bad cold. Mr. Belasco likes Atlantic City very much. He gave out an interview expressing his admiration for the resort. Among other nice things he said

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that he thought that here was the ideal place for New Yorkers to come for rest and pleasure, and that he would come here to visit often. He is keeping his word.

Tom Lewis played here last week, featured with "The Yankee Prince." Business was good. The Canners' Convention bought the first floor outright on the opening night (Thursday); scheduled to open early in September. Mr. Lewis has done great work in "The Yankee Prince." That he has an interest in the show comes from good authority.

Alfred Butt, the manager of the Palace, London, left after spending an enjoyable visit here.

Harry Brown, manager of the Savoy, is the proud father of a new baby boy. Harry came around Saturday morning with his chest away out (and Harry is some expander) to tell the news to Frank Bowman and Bob Delaney of the Dunlop. He didn't want a thing said about it in print. This makes the fourth boy for Mr. and Mrs. Brown, who have three girls. It was suggested that he emulate Eddie Foy and form a baseball team, using himself and wife to make up the nine. But you can't tell, Harry may go right ahead and make the nine all boys. He's some kiddo.

An amusing thing happened concerning the advent of Baby Brown. The Savoy has just changed policy and is running stock. Cards (about 11 by 21) were out announcing that Harry Brown presented for the first week in Atlantic City the Savoy Stock Co. in "Brown's in Town." The card in the Dunlop by the use of paste and paper was made to read "Harry Brown announces for the first week here 'Another Brownie in Town.'"

Lucy Weston has joined the promenaders on the Walk. The fine weather has thronged the "Wooden Way" with good humored visitors.

Maurice Levi, who was here last week, presumably to rest up, really had another motive. While here he signed an agreement to appear here this summer with his band and play for the Hotel Rudolph. The band will consist of about twenty pieces. For the past two years Levi and his band were featured on Young's Ocean Pier. He opens at the Rudolph July 15, remaining about eight weeks.

Mr. and Mrs. Winchell Smith are here for a stay. It was thought at first that Mr. Smith came down with the idea of getting rid of some of the burdensome royalties that are coming in from "The Fortune Hunter." That's not it. He is another playwright who thinks this a "grand place," and while here will finish a new play. Mrs. Winchell is going in for golfing and skating.

Capt. John L. Young, who with Kennedy Crossan and Mrs. Jane Fortesque, control the Million Dollar Pier, and who is Atlantic City's pioneer showman, has just returned from a three months' trip abroad. When asked whether he had brought back any new amusements, the captain said that they could not show us anything new over there in the amusement line. He said that in southern Europe roller skating was at its height, while it was done here two years ago. Ostend and Brighton he found had more permanent buildings and were built right upto the esplanade, which, by the way, is made of tile and flagstone. But the bathing was practically nil, as the water was too cold all year round.

The Banda Mexicana opens on the Million Dollar Pier 19.

Elbert Hubbard (Fra Elbertus) is scheduled to talk on the Steel Pier Sunday, Feb. 20.

BALTIMORE.

MARYLAND (Fred. Schanberger, mgr.; agent U. B. O.).—"At the Country Club," excellent; Simon and Gardner, excellent; Griff, fair; Dollar Troupe, well liked; Louise Ordway, songs, good; Hoey and Lee, amusing; Dick Lynch, dancer, scored; Mlle. Martha, aerial.——WILSON (Joe Dillon, mgr.; agent Joe Wood).—Harry Crandall and Co. in "Fun in a Grocery Store," laughable sketch by clever company; Beaumont's Ponies, well trained; Three Nickels, wire, good; James Dunleavy, monologist, pleased; Bailey and Taylor, scored; Grace Lawrence, xylophonist, well received; Guy Lester, roller skater, novel feats; Flo Ellwood, comedienne, very good.——BLANEY'S (Sol. Saphier, mgr.; agent, Chas. J. Fitzgerald).—Sheppard Camp and "The Fly by Night Minstrels," clever; Sanford and Darlington, well liked; Billy K. Wells, clever; The Tredots, amusing; Harry Walman, violinist, fair; John White's Mule Circus, laughable; Burns Trio, good.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Joe Demming and Co.; Flying Jordons; Gladys Van; Jimmy Cowper; Sisters Antoinette; Phillips and Gordon; Clark Brothers; Hill and Brunt.——GAYETY (Wm. L. Ballauf, mgr.).—"Ginger Girls."——MONUMENTAL (Montague Jacobs, mgr.).—"Big Review."

BAYONNE, N. J.

BIJOU (B. B. Howard, mgr.; agent, I. B. A.; rehearsal 1 p. m.).—W. E. Whittle, "9 p m. at the White House," good; Dunbar and Fisher, "A Pair of Jacks," very amusing; Brickman and Grom, s. and d., good; Stuart Collins and his Banjo Girls, did nicely; Mayme Remington and her Picks, went big.——ORPHEUM (De Angelos & De Ross, mgrs.).—M. p. LEROY C. FARR.

BIRMINGHAM, ALA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Geo. Auger, hit, headline; Carson and Willard, good; Kelly and Kent, good; James H. Cullin, pleasing; Creo, fair; Mabel McCane, very good; Bob and Tip, good.——MAJESTIC (Carl Rittick, mgr.; agent, Interstate Amus. Co.; rehearsals Monday 10). Consul, Jr., chimpanzee, hit; Van

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Avery and Carrie Seits, b. f., good; Bob Allright, fair; Claud Ranif, good; Augustave Taylor and Co., pleasing.——AMUSE (W. M. Newsome, mgr.; agent, Greenwood).—Loretta; The Wheytens; Wesley and Francis; Ben C. Duncan and pictures. NAT W. WILLIAMS.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent direct; rehearsal Monday 10).—Great Henri French, fine; Dick Crolius and Co., clever sketch; Anderson and Goines, laughing hit; Ishakawa, Jap troupe, sensational; Neil McKinley, singing comedian, well liked; Pearl and Diamond, neat sister team; Breakway Barlows, good; Tanner and Gilbert, good.——SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A.; rehearsal Monday 10).—Wally Trio; Pat and May Toohey. H. A. BARTLETT.

BUTTE, MONT.

MAJESTIC (W. J. Smartz, mgr.; agent, S. C. direct; rehearsal Saturday 10).—Kean and Briscoe, fine; Carlton Sisters (New Acts); Four Lavells, good; Helen Carmen, great; Louis Guestin, clever; Edwin Winchester, fair. H. T. ASHLOCK.

CHARLOTTE, N. C.

ALAMO (Curt Wiehe, mgr.; agent direct; rehearsal Monday 10).—Sig. Reinfeld's Lady Minstrels, second week, greatest hit of the season. ——STAR (C. F. Newell, mgr.; agent, William K. White & Co.; rehearsal Monday 10).—Blair and Hunt, sketch, "The Girl on the Box"; Ronero, hoop roller and juggler.——DIXIE.—Closed its doors Feb. 7. LLOYD.

CINCINNATI, O.
By HARRY HESS.
VARIETY'S CENTRAL OFFICE,
107 Bell Block.

ORPHEUM (I. M. Martin, mgr.; agent, William Morris; rehearsal Sunday 10).—Newbold and Carroll opened in a good acrobatic sketch; Hallen and Hayes, just passed; Herman Lieb and Co. in "Dope," one of the greatest playlets ever seen here. Excepting William Burnett, supporting company does not seem to please; Cameron and Gaylord, big hit; McWatters and Tyson, hold over another week; Eddie Gray, didn't fare well; Edw. Blondell and Co. in "The Lost Boy," very funny; Karno's "Night in a London Music Hall," a scream."

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Spalding and Riego, acrobats, open; Henry Clive, assisted by Mai Sturgis Walker; Tinker and Sherman, failed to please; Quinlan and Mack, didn't fare well; Valerie Bergere and Co. in "Billie's First Love," act long drawn; Gus Edwards, big hit; Hettie King, great act, but not appreciated; Musical Cuttys, scored; Martinettie and Sylvester, "knockout."

PEOPLE'S (J. E. Fennessy, mgr.).—"Wine, Woman and Song." When Kathryn and Violet Pearl are off the stage there is no life to the show. Violet Pearl should look out for her voice; Sam Goldman and Bert M. Jack are the comedians, but neither anything to handle.

STANDARD (Frank J. Clements, house agent). —The Hasting's Show. Viola Sheldon is featured, and she went better than ever. Pauline Cahn, May Corey and Loretta Montaine deserved the applause they received. Tom Coyne, Harry Harvey and George Kleine were the comedians. Hasting's Postal Card song made a big hit. Fred and Annie Pelot did a dandy comedy juggling number.

EMPRESS (Daniel F. McCoy, mgr.; agent, S.-C.; rehearsal Monday 9).—Another fine bill this week. Leon and Adeline in "The Lady Juggler and the House Wrecker," cleverly done; Huntress, character impersonator, clever; Lloyd Coppens, "rube virtuoso," very good; Harry and Kate Jackson, the big hit; Peltzer and White, singing comedians, good; Mme. Bedini and her Horses, "Don" and "Bealmo," featured.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; rehearsal Monday 9).—For the price, a rattling big bill. Spencer and Austin, dancers, good; Alberto, fine; Sylvia De Frankie, hit; Ava Allen, "mind reading," another "bunk"; Fanton and Brothers, acrobats, excellent; Gordon and Henry, dancers, good; Topack and West, knockabouts, rough; Cox Family, very good.

CLEVELAND, OHIO.

KEITH'S HIPPODROME (H. A. Daniels, mgr.; U. B. O. agent; Monday rehearsal 10).—Frey Twins Co., in pose and wrestling, novelty that goes big; Jack Cotten and Ada Bouldin, s. and d., very good; Mr. and Mrs. Jimmie Barry and Co., give their familiar skit, "At Hensfoot Corners"; Bert Levy, features the bill with his "drawlogue"; Oscar Loraine, protean violinist, has a fine act; Beatrice Ingram and Co., "The Dutchess," won favor; Matt A. Henson, gives details of how he accompanied Peary to the Nort Pole, with illustrations and head-lines the bill; Howard and North, always welcome; Boises, sensational acrobatic casting act.——GRAND (J. H. Michels, mgr.; U. B. O. agent; Monday rehearsal 10).—La Rue and Cameron, singing, fair; The O'Karos, skating team, good; Zelma Wheeler, s. and d., won favor; Charles Gramlich and Helena Hall, "His Affinity" heads the bill; Leonard and Ward, singing and talking comedians, clever; Four Rio Bros. feature with acrobatic act.——EMPIRE (Burt F. McPhail, mgr).—Al. Reeves' Beauty Show with a fine chorus and a good olio.——STAR (Drew & Campbell, mgrs.).—"Tiger Lilies" have all star show. WALTER D. HOLCOMB.

COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, propr. and mgr.; agent, C. & S.).—Berry and Nelson, acrobats, fair; Martines and Martines, musicians; Von Mitzel and Manard, sketch, good; Rusticano Trio, very good; Malvern and Cook, shooting, fair.——OPERA HOUSE (S. Nye, mgr.; agent, W. V. A.).—Edna Creader, songs; Hally and Hally, comedians, good; Chas. Ledger, wire act, fair; Nick Santoro and Co., sketch, good. PIKES PEAK.

CUMBERLAND, MD.

ACADEMY OF MUSIC (Mellinger Bros., mgrs.). —Mlle. Mabel's trained Animals; Curren and Milton, comedy sketch; Harry Barton, comedy.—— MARYLAND (Wm. McCray, mgr.).—Voletta, aerial gymnast; DeWolf and Albers, s. and d. W. D. ROHER.

DAYTON, O.

LYRIC.—The Legerts, equilibrists, fair; Hilda Hawthorne, ventriloquist, big hit; Miskel Hunt Miller, songs and music, fair; Sydney Dean and Co., good; Coast McFarland Co. in "A Brace of Burglars," good; Jack Gardner, comedian, big applause; Madden and Fitzpatrick, headliners.—— NOTE.—N. W. Gurnee acting manager while Max Hurtig is vacationing south. R. W. MYERS.

ERIE, PA.

COLONIAL (C. R. Cummings, mgr.; agent, Gus Sun; rehearsal Monday 10).—Teddy Osborne and pets, entertained; Fred and Mae Waddell, good; J. W. Woods and Co., clever sketch; Flora Browning and Kellar, good novelty; H. B. Burton went big; Petching Bros., musical act.—— ALPHA (Suerken & Foster, mgrs.; agents, U. B. O.; rehearsal Monday 10).—The Holdsworths, clever banjo players; James O. Wise, good; Horton and La Triska, clown and human doll, very clever; Ruby Raymond and Co., entertained; Violet Black and Co., very good sketch; Three Vagrants, high class musical act; Sansone and Delila, sensational balancers.——HAPPY HOUR (D. H. Connell, mgr.; agent, Brazee Vaud, Circuit).—Frank Walsh, good songs; Farrell and Le Roy, good sketch; Mark Franklin, clever singer and player. M. H. MIZENER.

FT. WORTH, TEX.

MAJESTIC (T. W. Mullaly, mgr.; agent, Inter-State).—Ethardo and Sam Hood, well liked; Edward De Corsia and Co.; George Smedley; Vera de Bassini, good singer; "A Night with the Poets," hit; Trolley Car Trio, closed, big.——IMPERIAL (Ward & Feegles, mgrs.; agent, S.-O.).—De Vauli and Lotta, Ed Meredith, Oriole Trio, C. E. Able. I. K. FRIEDMAN.

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Originators of the cake walk and trick cycle riding on the tight wire.
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Camden "Courier."

The Four De Wolfs Are The Talk

of the town and rightly, too, for it has been a long time since such a lively character change act has been seen here. The little girl is a whole team and the applause is deafening when she sings "Shaky Eyes."

Camden "Post-Telegram" — "The Four De Wolfs, cleverest of juvenile character change artists, also made one of the big hits of the show, singing and dancing their way into the hearts of the audiences with an indelibility that will make them popular favorites here as long as they swing the circuit. The quartette consists of three sisters and a brother and each has an individual character turn that is very fascinating. 'The Songs the Old Church Choir Sang,' led by Master De Wolf clad in the surpliced cassock of a choir boy, is something superbly sweet and was greeted with rapturous and long continued applause."

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FIRST VERSE.

There are naughty men most every now and then,
Who stop to make big eyes at me.
Flirting is not nice, so I'm as cold as ice,
And I just tell them "twenty-three."
But there's one nice man who is so very grand
I'm bound to win him, watch and see.
He looks so romantic and I'm almost frantic
Just to find out what he thinks of me.

CHORUS.

O-o-o-oh, you Blo-o-on-dy,
You've made a hit with me-e-e-e,
Goe! I like you, do I strike you?
Oh, you kid, do tell it to me;
Don't tease, oh, please look at me, do, hon,
You know, I'll go joy riding, too, hon,
O-o-o-oh, you Blo o-on-dy,
You've won a home with me.

SECOND VERSE.

I don't like a man who flirts whene'er he can,
Nor one who always wears a frown,
I don't like the kind who always try to find
A girl to love in ev'ry town;
Blondy's just the boy to fill my heart with joy.
The idol of my dreams I've found,
He acts so demurely and he is most surely
Not the kind of man to throw me down.

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NEW ACTS

(Continued from page 17.)

Lionel Barrymore, Doris Rankin and McKee Rankin.
"The White Slaver" (Dramatic).
15 Mins.; Two.
Young's Pier, Atlantic City.

Recognizing that "The Jail Bird" at Hammerstein's two weeks ago was not up to snuff, McKee Rankin and Lionel Barrymore shelved it. They opened here Monday in a new sketch of dramatic worth entitled, "The White Slaver." Mr. Rankin substituted in the cast for Phyllis Rankin, his younger daughter, Doris. She proved a very clever actress. The playlet was conceived upon the recent agitation against the "white slave" traffic. The action takes place in a room, its meager fittings consisting of a rough table and chair, a flimsy dresser and a fireless tiny stove. Seated at the dresser is Maria, the "white slave" (Doris Rankin), a young Italian girl. She is bemoaning her fate and hoping that she will not be driven out on the streets. She had been bought from her mother by Al. Kendricks, the "white slaver" (McKee Rankin). Kendricks enters to drive her out. After taking what money she has he spends his time bullying her while she is combing her hair. He sees her place a locket around her neck and forces her to give it up. In the locket is a picture of her father, jailed in Italy for killing the man who had broken up his home. She struggles to regain the locket, which drops to the floor. At this juncture the coalman enters (Lionel Barrymore). He is also an Italian. In talking to the girl she finds that he had come from Naples, her birthplace. The coalman is about to leave, when he picks up the locket. In it is his own picture and the girl is his daughter. Kendricks interferes, but when his position dawns on the father he kills him with a stiletto, and father and daughter escape. Certain it is that "The White Slaver" is bold in its theme and its lines. But it is cleverly presented by clever people, and what sordidness there may be is forgotten. The emotional finish was excellent acting. This sketch has in the making an excellent act. Whether the theme will check its popularity is problematical.

I. B. Pulaski.

Marvelous Griffith.
Lightning Calculator.
12 Mins.; One.
Keith's, Boston.

Marvelous Griffith, presented by E. K. Nadel, works well, not only on account of the mathematical stunts he does, but also the comedy part, handled by Nadel on the floor of the house. Griffith is a human arithmetic. He opens with multiplying a set of three-figure numbers, writing the total on the blackboard as soon as Nadel has put down the multiplier and multiplicand. He follows with four-figure numbers, taking a few seconds longer, filled in by Nadel's patter. Then the audience calls out multiplier and multiplicand of nine figures, which Griffiths multiplies, the figures being set aside for Griffith to remember at the end of the act. Following this Griffith gives a formula for the audience to follow, starting with the number of boys in the family. The formula includes the number of girls and the number of deaths, with other mathematical ornamentations. When everyone has arrived at a total, the total is told to Griffith, who immediately tells how many boys, girls and deaths there were. That made a big hit. Then Griffith told days on which any date fell or would fall. At the close the nine-figure multiplication was brought out and, without looking at it, Griffith repeated correctly the multiplier, multiplicand and the result. The latter was in the quadrillions, which impressed the house deeply. The entire act was a decided hit.

Birge.

Mr. and Mrs. Chas. Ellis (Comedy Drama).
16 Mins.; Full Stage.
Columbia, Chicago.

With a corking good idea as the foundation, a well-written book and two clever people, Mr. and Mrs. Chas. Ellis, spoil what might be a banner sketch by a recitation and some posing, both by Mr. Ellis. Neither has business in the act. Mr. Ellis, dressed in soldier's khaki, enters the house of the wife he has deserted and disgraced by drink. She is an operatic singer; he a soldier returning from duty. He discovers her whereabouts through some billboards announcing her engagement. She has thought him dead. He finds her absent and makes himself at home. She enters and finds him there slightly under the influence of liquor. Some talk which explains the theme is gone through and she tells him he must leave. He insists on staying and asks for food. She tells him to go to the kitchen. While she is gone from the room, evidently to retire, he falls asleep. The stage is darkened and in another part of the room Ellis delivers a recitation about the fellow who is down and out. Great recitation and well put over, but it has nothing to do with the sketch or the dream and is out of place. After finishing she returns, this time as a simple lad, supposed to be a servant. Here is where Mrs. Chas. Ellis shows her ability. With some good talk between the two, a scream all the way, she tells him a few things that strike home, finishing with a story read from a book. The story seems to compare with his past life and tells of the man who has not been square with himself or his wife, finally coming within the clutches of the police. He orders the silly boy to stop, and when the boy tells him the police are outside waiting, adding that he is going out to get them, he pulls a gun and shoots him just as the lights are once more turned off to give him a chance to get back to his chair and Mrs. Ellis a chance to exit for a quick change. As he wakes up she enters and after a little dialog tells her he has had a horrible dream (loud applause), at the same time promising to go forth and lead the right kind of life, after which he will return to her and the chee-ild (more loud applause). Curtain. Then comes the other uncalled-for part. After the curtain drops he jumps to the rear, where a spot is thrown revealing a back drop with a battle scene on it, and with a gun does a little posing to patriotic music. (More applause, but much louder). With the posing and the recitation out, Mr. and Mrs. Ellis have a dandy act that will carry them through on any bill.

O'Connor.

Helen Drew.
Singing Comedienne.
15 Mins.; Full Stage.
Orpheum, Yonkers, N. Y.

Miss Drew was the principal attraction here and deserved the splendid reception given her. Her songs are catchy, dancing graceful, and the costumes stunning. Miss Drew has a very winning manner and a contagious smile.

Cris.

Herring-Curtis.
Aeroplane.
14 Mins.; One (10); Full Stage (4).
Orpheum, New Orleans.

An announcer tells the history of aeroplanes from inception to present. A picture screen is lowered and various models shown in action at Rheims, France. Exhibition instructive and entertaining, but not entitled to headliner, its position this week.

O. M. Samuel.

Nellie McCoy.
Singing.
18 Mins.; One.
American, Chicago.

Nellie McCoy probably left the American Music Hall Monday night with a very poor opinion of vaudeville, but she should consider she had one of the chilliest crowds on record to amuse and entertain that night. There is no denying that Nellie is a clever girl, and with the voice, appearance and dancing as only she seems able to do it, should prove a valuable card after working her offering into shape. She might drop one of the songs. Five numbers make a little too much of the same kind of work, especially when two verses and the choruses are sung. After this is attended to, a little more dancing might be added, for this is where Miss Nellie shines. Her costumes are a feature and she looks strikingly handsome in every one. As a dancer Miss McCoy is AA 1, and in a class by herself. Once realized it is best to cut down the singing a little, Nellie McCoy will run up to the first division of "singles," and there is need of a few like her.

O'Connor.

"Doomsday" (Scenic).
18 Mins.; Full Stage.
Columbia, Chicago.

"Doomsday" is explained by the lecturer to be the dream of a poet. That poet must have taken a trip to Coney Island and lingered long in that concession where another poet was offering his dream of the "Johnstown Flood" at ten cents per look. Anyone who has seen the "Flood" need read no further, excepting to substitute in imagination fire for water. The lights are worked from the back. Thanks to the lecturer, who knows his business and who can talk with the best, the performance was made interesting. It looked funny to see those houses go up in supposed flames and then the supposed resurrection of the supposed dead city, etc. "Doomsday" may be a novelty for the small time.

O'Connor.

Mlle. Conda.
Danseuse.
8 Mins.; One.
Keith's, Boston.

Mlle. Conda, a French premier danseuse, made her American debut at Keith's Monday, working in connection with Loie Fuller's "Ballet of Light." She is a graduate of the ballet school of the Paris Grand Opera House and was brought here by Miss Fuller. Her act was divided, following each half of the "Ballet of Light," so that it came strictly as a solo turn. The danseuse worked in "two," behind the stereopticon web used for the Muses. She made no costume change, appearing in short tulle skirt and white tights, with fancy bodice. Her first dance was nearly all toe work and went prettily, though not drawing strong applause. The second dance was much livelier, the danseuse kicking more and closing with an elaborate pirouette, well liked. The act could have more ginger without marring the artistic effect.

Birge.

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WILLIAM MORRIS CIRCUIT. Personal direction, B. A. MYERS.

LOUISE DRESSER

"THE GIRL FROM THE STATES."

BESSIE WYNN

IN VAUDEVILLE

BELLE DAVIS

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No Vacancies. Tremendous Hit Everywhere. Booked solid until 1913.

Direction, JENIE JACOBS.

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"HULA-HULA-DANCE"

PAKA'S HAWAIIAN TRIO AND CO.

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By Gosh!—the Talk of Oshkosh—what! THE DEVILSTICKS! Ding it! THE DEVILSTICKS! The Trick that Teaches those that Talk Tricks.

ARCHIE ONRI TROUPE

Oshkosh, Wis., "Daily Northwestern," Feb. 8—"The HEADLINERS on the program are ARCHIE ONRI AND COMPANY, in eccentric juggling work not only of a VERY HIGH ORDER of MERIT, but NEW IN MANY PARTICULARS. The MEMBERS ARE ALL EXPERTS in their line. IT IS A HIGH CLASS ACT IN EVERY RESPECT, introducing Mr. Onri's FARCICAL DISPLAY of DEVILSTICKS, which SHALL BE REMEMBERED LONG AFTER THIS TROUPE LEAVES THE BIJOU."

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OPEN TIME Commencing FEB. 27 Write or Wire DO IT NOW!

The Dainty and Winsome

HILDA HAWTHORNE

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Female Ventriloquist

Feb. 21, Maryland, Baltimore. Direction, AL. SUTHERLAND

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LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Average bill headed by Benjamin Chapin and Co.; Russell and Deverine, good; Irene Romain, scored; Carl Nobel, ventriloquist, pleased; Olinottis Troubadours, excellent; Charles F. Semon, went big; Sisters Klos, aerial, clever trio.

LEO LOGAN.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Two Hardts, acrobats, fair; Perry and White, s. and d., good; George Bloomquest and Co., very good; Pilu, mind reading dog, clever; Big City Quartette, harmonious; Hyams and McIntyre, songs and talk, went big; Wynn and Lee, songs, tiresome; H. Franklin and Standards, acrobats, good; m. p.——BUCKINGHAM (Horace McCrocklin, mgr.).—Sam Jack Show, good crowd.

J. M. OPPENHEIMER.

MALDEN, MASS.

AUDITORIUM, SCENIC TEMPLE (W. D. Bradstreet, mgr.; agent, Quigley Amusement Bureau; rehearsal Monday 10).—Pat Reilly and Co. in "The Days of '61," big feature; Dorva and De Leon, prima donna and instrumentalist, were well received; Cole Trio, hand to hand balancers, made favorable impression; Frank Brown, baritone soloist, scored well.

T. C. KENNEY.

McKEESPORT.

ORPHEUM (Frank White, mgr.; rehearsal Monday 10).—14-17: Parker, Palmer and Co., Sharpley and Flinn, The Carrays, Cooper and Brown, Julia Edwards, Camm and Theira, Tom Murray, Charles and Joe Quinn, Humes and Lewis, Arthur Kane.

M. S. KAUL.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agents, Weber & Allen).—The Marshalls, s. and d., good; Hennessey and Son, "What's the Matter with Father," fair; Bevia and Darling, farce comedy artists, very good; Felix Adler, monologist, fair; Eddie Dane and his Dancing Dolls, pleasing; Violet Allen and Co. in sketch, "Moving Day," the hit; Lady Betty, "The Monkey with the Human Brain," well received.——CRYSTAL (Pindar & Rudloff, mgrs.).—M. p. and songs by Clayton Hillard.——STAR (E. F. Halliwell, mgr.).—M. p. and songs by Miss Marion Marshall. Added attraction, Elite Ladies' Orchestra.——GAIETY Chas. M. Nellis, mgr.).—M. p. and songs by Chas. M. Nellis. This theatre is in its second week and doing well.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit, agent direct; rehearsal Monday 10:30).—Les Mysotis, premiere dancers of the Royal Opera, Munich; Sig. Luciano Lucca, possessing a distinct soprano and baritone voice; Eugene Ellsworth and Edna Earlie Lindon in a hilarious farce entitled "His Day Off"; Signor Tracato, Filippino violin virtuoso; Ed F. Reynard presents his one-act vetriloquial comedy entitled "A Morning in Hicksville," excellent; Fred Walton and Co. in the fantastic pantomime, "Cissie's Dream"; Howard and Howard, "The Hebrew Messenger Boy and the Thespian," clever sketch; the Six Glinserettis, novelty gymnasts.——GAIETY (T. B. O'Brien, mgr.).—"The Jersey Lillies," two burlesque pieces, headed by Leon Errol, assisted by good company. In the ollo are the Aivarettas, comedy acrobatics; comedy sketch entitled "The Strike."——NEW STAR F. Trottman, mgr.).—The Merry Maidens Co., with Sam Rice as leading fun maker, presenting two burlesques entitled "At the Cafe Boulevard" and "At Coney Island." The ollo includes Harry Keller and Joe Burton in "Girl from Missouri."——THEATORIUM, LYRIC, DELIGHT and PRINCESS (T. Saxe, mgr.).—Moving pictures and ill. songs.

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MOBILE, ALA.

LYRIC (Gaston Neubrik, mgr.; agent, Orpheum Circuit).—Gordon, Eldrid and Co., headlined, big hit; the Five Avolos, musical treat; Lena Pantzer & Co., well received; Eva Mudge, scored; the Bimbos, equilibrists, much applause; Mr. and Mrs. Jack McGreevy, went well.——KEENER'S (J. T. Keener, mgr.; agent, W. K. & Co.).—Four Jordans, aerialists, excellent; Stelle Sisters, s. and d., clever; Al Allen, well received; Wilson and Wilson, sketch, good.

SIDNEY ROSENBAUM.

MONTREAL, CAN.

BENNETT'S (Geo. Driscoll, mgr.; agent, U. B. O., rehearsal 10).—Margaret Moffat and Co. in "Awake at the Switch," headliner and pleased greatly; McKay and Cantwell, "On the Great White Way," laughing success; Charles B. Lawior and daughters, a big hit; Gardiner and Vincent, "Winning a Queen," well liked; Lillian Ashley, comedienne, went big; Ray L. Royce, character sketches, hardly appreciated; Woods and Woods Trio, novelty wire act, very good; Spissell Bros. and Co. closed the bill in great shape.

BILLY ARMSTRONG.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—This is a first-class show, opened by Johnny Small and Co. (Delberg Sisters) in neat s. and d. act; Quigley Bros., good patter; Williams' Curcus of Dogs, Cats, etc., pleased; the Potts Bros. and Co. (4) in "Double Trouble," caused laughter, as did Ray Cox in songs and baseball talk; "High Life in Jail," a cleverly acted travesty; the Overing Trio and Co. (6), introducing Baby Ruth, a clever child artiste, and Ethel Overing, a charming comedienne, in "Mrs. Juniper's Troubles"; Stepp-Mehlinger and King, although not featured, are a big success.——AMERICAN (Geo. McDermit, mgr.; agent, William Morris; rehearsal Monday 9).—Good, classy bill. Sydney Drew and Co., pleased; Fred Niblo told a few good ones, and Lottie Gilson made a hit; Those Three Fellers entertain well, and Middleton-Spellmeyer and Co. in "A Texas Wooing," cleverly handled sketch; Burns Sisters play well; Polk and Polk, comedy acrobats, went well, as did Bond, "freeman of color."——ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—Great times this week, it being G. A. R. Week. On the bill: Morton Comedy Co. (10) in "The Three Jacks," a riot; Herr Waller, feats of strength; the Dancing Demons, a novelty; Dashing Charley Lynn Ford, good; Civetta, Texarkana dances, novel offering; Garland-Kramer, clever comedians; Helen Freer, comedienne; added feature, Gallagher Bros., comedy acrobats.——EMPIRE (Leon Evans, mgr.).—The "Jolly Girls" are very, and have drawing powers. The show is a good one throughout. Added feature, the Ten Georgia Campers, who work hard.——WALDMANN'S (Lee Ottelengui, mgr.).—The Vanity Fair Co. are doing well; good company.

JOE O'BRYAN.

NEW BEDFORD, MASS.

BEDFORD (W. B. Cross, mgr.).—14-16: Jules Harron, German comedian, did nicely; Pritzhew and Blanchard, novel singers; John T. and Jessie Powers, good; pictures. 17: "Bright Eyes."——SAVOY (J. W. Barry, mgr.).—14-16: O'Donnell Bros., very good; Keely and Parker, clever comedy; pictures.——NICKEL (J. McAloon, mgr.).—Pictures.

H. C. TRIPP.

NEW HAVEN, CONN.

POLI'S (F. J. Windisch, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Bersac's Circus, feature bill; Binns, Binns, and Binns, musical, new matter since last time here, roundly applauded; "The Visitor," by Porter J. White and Co., one of the strongest playlets ever here. Interest was intense. J. T. Ray and Fred Nice in "My Friend from Home," good; Victoria Four, good singing quartette, with several comedy numbers new to New Haven; Frank Rogers, colored, ventriloquist, and Alcide Capitaine, gymnast, concluded bill of much satisfaction.——NOTE.—Irma Croft, the member of "The Real Widow Brown" who attempted suicide last week by swallowing iodine, is improving at the New Haven Hospital.

E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 10).—Hughes Musical Trio, opened; Lavina Shannon and Co. in "Fine Feathers," irrelevant; Frank Fogarty, did nicely; "Motoring," repeated former success; Bootblack Quartet, scored; Herring Curtis, aeroplane (New Acts); Fregolia, liked; Katchen and Lolsset, fair.——AMERICAN (William T. Grover, mgr.; agent, William Morris; rehearsal Sunday 10).—Victorine and Zolar Sisters, pretty effects; Ward Bros., dance well; Bartholdi's Cockatoos, excellent; Post and Russell, fair; Keough and Nelson, sketch, present construction detracts, adequately presented; Aimont and Dunmont, competent musicians, refined; James J. Corbett, favorite; Magneto, well liked.——WINTER GARDEN (Lew Rose, mgr.; agent direct; rehearsal Sunday 10).—Dunbars, dainty; D. J. Appleby, banjoist, clever; Two Leons, wire, very good; Fred Jarvis, enunciates elegantly; "Misery in Chateaux," gruesome; Charles Laclus, double voiced female impersonator, badly arranged number.

O. M. SAMUEL.

PITTSBURG.

GRAND (J. P. Harris, mgr.; agent, U. B. O.; rehearsal Monday 10).—Edwin Stevens, musical comedietta, "Guardy," went big; Wood Bros., wire, good; Granville and Rogers, clean act, well liked; Frankie Carpenter and Co. in "The Toll Bridge," well done; Farrel-Taylor Trio, very good; 5 Armanis, pleased; Little Billy, much applause; Carrie DeMar, big hit; Makerenko Troupe, entertaining.——FAMILY (J. P. Harris, mgr.; rehearsal Monday 9).—Frederick Newel, good; Clyde Ollo Co., sketch, fair; Musical Sparks, pleased; Gus Reed, unicyclist, clever; Herman and Borris, musical, good; DeAmun and Zarilla, acrobats, scored; Bobby Jewatt, scored big; Lu-

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clile Savoy, well received.——KENYON (H. B. Polock, mgr.; rehearsal 10).—Luken's Ponies went well; Hays and Lind, good; Cecelle Hall, good; Haggerty and LeClaire, winner; Larose Bros., good.——LIBERTY (Abe Oben, mgr.; agent, Gus Sun; rehearsal 10).—Four Musical Hodges, good; Probasco Comedy Juggler, very good; Armand Mellnote and Co., impersonations, clever; Florence Craig and Boys, well received; Jules and Marson, gymnasts, much applause. Others very good.——GAYETY (Henry Kurtzman, mgr.).—Rice and Barton; good house; show not up to standard.——ACADEMY (Harry Williams, mgr.).—"Galety Girls," with Pat White and good support, won great applause. House crowded. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbetts, mgr.; agent, U. B. O.; rehearsal Monday 10).—Gray and Byron, "His Last Match," fair; Finn and Ford, s. and d., excellent; Augusta Perry and Co., "A Fool and his Money," well received; "La Valera," dancer, good; Harry Fields, monolog, pleased; Dankmar-Schiller Troupe, acrobats, good.
GEORGE FRANKLIN.

PORTLAND, ORE.

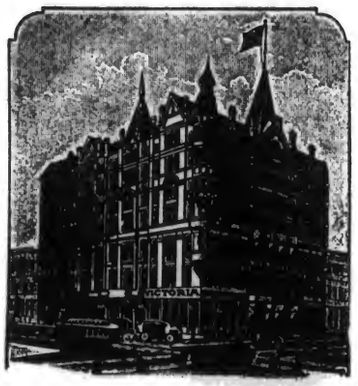
ORPHEUM (J. Cordray, mgr.; agent, W. V. A.).—Clara Belle Jerome, Winona Winter and Felix Barry equally divided feature honors. Reynolds and Donegan, clever; Risley and Remo, "Effect of Opium," excellent; Garden City Trio, fair; William Flemen, monologue, good.——PANTAGES (John A. Johnson, mgr.; agent, W. S.).—Mme. Louise Monks, had them laughing; Friend and Downing, scream; Gullvers Lilliputians, novel and entertaining; Fielding and Carlos, excellent skating; Lazarro Trio, very good; Bartlett and Collins, good comedy; Leo White, ill. songs, good.——GRAND (Frank Coffinberry, mgr.; agent, S. O.).—Lawrence Crane and Co., "Eden of Mystery," strong feature; Hyckman Bros. and Co., clever; Sisters DeFaye, excellent; Elsie Harvey and dancing boys, good; Bernard and Orth, well received; Deveide and Zelda, clever; Fred Bauer, ill. songs, good. W. E. B.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Merodia Troupe, cyclists, headliner, big hit; "Deep Stuff" McKee, b. f., laughing hit of bill; Ruth McCoy, contortion dancer, good; Bolton Bros., musical, fine; Meyer Bros., equilibrists, scored; pictures.——NOTE.—Racine may soon have another picture show. J. E. P.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—This week: Alice Lloyd, tops bill, biggest hit ever here, immediate popularity, took ten bows and worked thirty minutes. The McNaughtons, scream; Brothers Permane, very good; Mrs. Carbrey's Boys, well received; Marvelous Hiltons, cyclists, good; Berry and Berry, musical, good; Sisters McConnell, s. and d., passed.——MISSION (John Clark, mgr.; agent, S.-C.; rehearsal Thursday 10).—Best bill since house opened; capacity business. Alber's Bears, best animal act seen here; Josephine Gassman and Pickanninies, continuous applause; Long and Cotton, well received; Nellie Burt, scored; Malvern Troupe, acrobats, good.——MAJESTIC (Harry Revier, mgr.; agent, Ed Fischer).—Vandeville and pictures; Billy Baxter, b. f., good; Willich, juggler, pleased; Stelmo, comedy musician, hit. EUGENE J. OWEN.



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SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Meitts' Dog Circus, fast act, new tricks; Armada, violinist, went big; Reynolds and Lewis, clever team; Rath, Severance and Co., sketch, well played.——STAR (Kennedy & Weyler, mgrs.; agent, Sullivan & Considine).—Louis Gatte, dancer, hit; Hesse and Williams, banjoists, entertaining.——HAPPY HOUR (Tom Mills, mgr.; agent, Sullivan & Considine).—Swift and Roland, comedians, great laughs; Geo. and Georgette, sketch, well received.
BEN MILAM.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S.-C.; rehearsal Monday 10).—Week 7: Jimmy Wall, b. f., big hit; Robisch and Childress in "A Strenuous Pupil," fair; Lois Y' Berri, danseuse, and Louise Taylor, soprano, good; Leon Rogee, "Human orchestra," very clever; Nat Nazarro and Co., novelty acrobats, held interest; m. p.——PRINCESS (Fred Ballien, mgr.; agent, Bert Levey; rehearsal Monday 1).—Serman and Lucan, comedy acrobats, good; Al Franks and Co. in "The Dope Fiend," passable; ill. songs and m. p.——GRAND (R. Beera Loos, mgr.; agent, R. M. Campbell).—Elliott Beamer, basso; pictures.——EMPIRE (H. C. Moore, mgr.; agent, W. H. Clune).—Annie Montgomery, soprano; pictures.——JEWELL (M. S. LeClaire, mgr.).—Willie Hall, boy soprano; pictures.——UNION (F. W. Ruhlow, mgr.).—Pictnres.——NOTES.—H. F. Martin, former manager of the Galety, Denver, opened the Bijou 12.—Earl N. Marsh, treasurer of the Pickwick, has left for an extended eastern trip. L. T. DALEY.

SAVANNAH, GA.

THE ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State; rehearsal Monday 2).—Capacity attendance this week, featuring Caesar A. Rivoli, billed as "The Man of a Hundred Roles," in character changes and impersonations, a hit, forced to answer many encores; Jimmie Dunn is clever in imitations; Hoyt and MacDonald present a clean cut comedy playlet, "The Interview," abounding in clever comedy and scored big; J. T. Johnstone, excellent ventriloquist.
R. MAURICE ARTHUR.

SHARPSBURGH.

MAJESTIC (Jonas Miller, mgr.; rehearsal Monday 10).—14-17: Arthur Kane, Gebhart, West and Berner, Commodore Tom, The LaTours, Tom Murray, Valentine and Ray, Pomfrey, Meyers and Holmes, King and Mason, Frank Lewis, Bob Romalo. M. S. KAUL.

SCHENECTADY, N. Y.

MOHAWK (Chas. T. Taylor, mgr.).—10-12: "Fads and Follies," played capacity. 14-16: "Mardi Gras Beauties," opened to good business.
S. J. KING.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.; agent, W. V. A.).—Chas. Ahern Troupe, very amusing; Dooley and Sayles, a riot; Lottie Williams and Co., headline, very pleasing; Jimmie Lucas, scored; Charlene and Charlene, went big; Pauline Moran, very well received; Douglas and Douglas, very clever.——PANTAGES' (Alex. Pantages, mgr.; agent, W. S.).—Pauline, remarkable, biggest drawing card here; the Hedlickas, scored; Vina's Models, excellent; Helene Lowe, well received; Erett Bros., went well; Musical Montgomerys, very clever; s. r. o. every performance.——MAJESTIC (Frank Donellan, mgr.; agent, S.-C.).—Schiavon's Tronpe, great; Those Three Singing Girls, scored; Phantastic Phantoms, well rewarded; Ralph Whitehead, very good; Kelley and Wentworth, pleasing; Harry Bachellor, very clever. W. C. T.

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ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—One of best all aronnd bills of season. Business big. John B. Hymer and Co. in "The Devil and Tom Walker," clever production, well presented, big hit; Berzac's Animals, riot; Barnes and Crawford, went big; Marshall Montgomery, ventriloquist, remarkable; Adams and Alden, well liked; Picquays, gymnasts, fine opening act. O. S. O.

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ORPHEUM (Martin Beck, gen. mgr.; agent, W. V. A.).—Kroneman Bros., good opener; Violet King, musical treat; Mildred Morris and Co., ordinary; Faye Miller and Weston, a riot; Dunn and Glasier, a hit; William Gould made good; Ida Fuller, excellent.——PANTAGES (E. Clarke Walker, mgr.; agent, W. S.).—Borsinis Troupe head the bill; Poettinger Quintette, entertaining; Garrick Players landed solid; Two Colemans went well; F. Artusa, clever; Wm. D. Gilson, favorite.——WASHINGTON (Geo. Blakesley, mgr.; agent, S. C.).—Forster and Foster, great; Masus and Mazutte, pleased; Noddley Fagen, good; Stickney's Dogs and Ponies, fair; Personi and Halliday, scored; Georgela Nelson, ordinary.
R. E. McHUGH.

SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal, Monday 10).—Dolly Burton's Dogs, fair; Harvey De Vora Trio, s. and d., entertaining; Lopes and Lopes, good; Leo Carillo, better than ever; Janet Priest and her Holland Heinies, went very well; Chas. and Fannie Van, house in uproars; Burt Shepard, very dextrous whip manipulator.——GILMORE (Wm. Ryan, mgr.).—14-16: College Girls, excellent show in every department. Dolly Burton didn't appear at Poli's this week, her place being taken by her husband, as she had an operation performed on her throat in Boston. G. A. P.

ST. JOHN, N. B.

ORPHEUM (F. G. Spencer, mgr.; agent, I. B. A.).—Pictnres; the Dancing Durands, s. and d.; good business.——NICKEL (Walter Golding, mgr.).—Pictures and songs; vocalists, Holmes and Buchanan, good. GEORDON.

SYRACUSE, N. Y.

GRAND (Jos. Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10:30).—Hap Handy and Co., fair; Geiger and Walters, good; "The Horse Dealer," pleased; Fred Dupree, good; Stuart, pleased; Work and Ower, good; "Top o' th' World" dancers, good. SAM FREEMAN.

TORONTO, ONT.

MAJESTIC (William Morris, mgr.; rehearsal Monday 10).—Joe Welch, a big success; Snyder and Buckley, splendid; the Richardinis, a big novelty; Lillian Wright and Boys, good; Tambo and Tambo, clever; Redway and Lawrence, funny; Brown and Nevarro.——SHEA'S (J. Shea, mgr.: agent, W. B. O.; rehearsal Monday 10).—Irene Franklin and Burt Green, scored; Morrissey Brothers and Sisters, fine; Three Leightons, clever; Al Rayno's Bull Dogs, well trained; Lew Auger, fair; Frank Wilson, good.——GAYETY (T. R. Henry, mgr.).—Rose Hill English Folly Co.——STAR (F. W. Stair, mgr.).—The Imperials.——GRIFFIN'S AGNES STREET (Peter T. Griffin, mgr.).—Vaudeville and pictures. HARTLEY.

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VARIETY

VOL. XVII., NO. 12. FEBRUARY 26, 1910. PRICE TEN CENTS.

INTERNATIONAL VAUDEVILLE THROUGH BECK AND BUTT

The Orpheum Circuit "Buys in" on English Time. Barrasford Tour the Big Objective.

The vaudeville news of the week, given out through the Orpheum Circuit's Publicity Department on Monday, is that Martin Beck and Alfred Butt have joined hands for the English time to be operated by Mr. Butt, the Orpheum Circuit "buying in" on Butt's option on the Barrasford tour; also taking an interest in the Palace, proposed to be built in Glasgow, also the new hall in London, both promoted by Mr. Butt, who manages the Palace in London.

The deal was closed last Friday, a partial payment on the consideration passing from Beck to Butt that day. The amount is reported at over $50,000. The closing of the option Butt holds on the Barrasford houses was completed by cable, and the final details will be settled when Mr. Butt reaches England.

The official announcement given out included the usual remarks about the vast amount of time the coalition will give artists, and mentioned the United Booking Offices managers, but only as a part of the combined circuits. It was repeatedly reported that Percy G. Williams and B. F. Keith were negotiating with Mr. Butt, when Beck stepped in, capping the transaction with a check.

William Morris was also interested in the Butt proposition, but depended somewhat upon the result of the visit of Geo. M. Leventritt to London, where the attorney went for the purpose of tying up the Barrasford houses, if that could be done. The option held by Butt prevented it, however, though Mr. Morris said this week that Mr. Leventritt, who returns today, had made an English connection satisfactory to him.

The addition of English time to the Orpheim Circuit gives it a path of playhouses from San Francisco to Paris, with a strip of 1,000 miles between New York and Chicago a barren tract. In Paris, the Alhambra, included in the Butt option, will be operated, and Mr. Beck is looking at present as far ahead as Berlin, though that is a distant possibility.

Mr. Butt secured the option on the Barrasford Tour from Walter De Frece, who first obtained it, as reported in VARIETY, by cable from London when the option was first given. In his interview in VARIETY two weeks ago Mr. Butt intimated strongly that he held the Barrasford time safely under this option. At that time he also mentioned that Walter Gibbons would not dispose of his Holborn Empire in London's West End to Oswald Stoll, and this brings in the important English circuits Messrs. Beck and Butt will have to deal with.

While the taking of an interest in Alfred Butt's venture is really the most important and seemingly far-reaching happening of recent years in vaudeville, carrying with it a surety that one circuit will eventually book acts nearly all over the world, the American-English combination brings the entire European situation in vaudeville, mostly centered in Great Britain, to the surface.

The De Frece Circuit has been booking through the Moss-Stoll offices at Cranford Mansions, London, under an agreement, shortly expiring. It is safe to conclude that when Walter De Frece turned over his option on the Barrasford Circuit to Mr. Butt, De Frece made a condition that if Butt exercised the option the De Frece houses were to be included in any circuit Butt then had or formed. The De Frece Tour consists of about ten houses, some four first class and three of these having that distinction through being in English towns where there is no opposition, a rather rare occurrence on the other side. The Barrasford Tour has eight or ten houses several of which oppose halls managed by the Moss-Stoll people. Along with the Palace, London, Mr. Butt and the Palace directors are

(Continued on page 10.)

SEELEY HAS SOME NEWS.

Some news was handed out by Walter Hoff Seeley, the general manager of William Morris, Western, Inc., when Mr. Seeley reached town last Sunday.

The most important was that the western end of the Morris Circuit had taken over by lease for twenty years the theatre now building in Spokane, and which was first promoted for the Shuberts. It is expected to be ready by next June. Mr. Seeley said that some hitch occurring in the relations between the Shuberts and the builders, a new corporation called the American Building Co., was formed to complete the theatre, which his company immediately leased. The steel work is already in position.

In Vancouver, Mr. Seeley said, a site had been secured at Georgia and Howe Streets. Geo. J. McKenzie, formerly connected with W. B. Lawrence at Winnipeg, is interested in this theatre project, of which the Morris Co. (Western) holds a one-half interest in ground and building.

Propositions for Seattle and Portland have been settled upon, said the general manager, and the papers closing the deals are in transit for signatures.

Accompanying Mr. Seeley, or in the city with him, was Samuel Newhouse, of Salt Lake City, who is behind the music hall to be built for the Morris Circuit in the Mormon town. It has been decided to call the Salt Lake theatre "The Newhouse." Mr. Newhouse is now concerned financially in the Morris Western corporation to the extent that he is a director in it.

With Seeley a considerable portion of his stay here was Henry Ives Cobb, the noted architect.

It was announced that C. C. Colin is to be the manager of the new American Music Hall, a Morris house at Omaha, due to open in April.

When Mr. Seeley was asked if his visit to New York had been brought about just at this time through the "merger" possibility, he reported it had not, and that the "merger" was off for good and all. He is due to return to San Francisco today (Friday).

In Denver, Mr. Seeley remarked, the Morris Western concern had a site upon which to build, and also had a bid in for the Auditorium, owned by the city, and recently vacated by the Shuberts.

FREGOLI AT OLYMPIA.

(Special Cable to VARIETY.)

Paris, Feb. 23.

Fregoli, the lightning change artist, opens today at the Olympia. Ethel Levey, the American comedienne, recently occupied the house for a short engagement as a feature.

AFTER OTHER BIG STARS.

London, Feb. 15.

An effort to secure Eleanor Duse, the Italian tragedienne, is being made by the agents of Oswald Stoll, who now has Mmes. Bernhardt and Réjane under contract to appear in London vaudeville.

It is reported the chances of securing the Italian actress are very fair.

Ellen Terry is another, though Miss Terry has announced from time to time that she will not accept a vaudeville proposition. However that may be, it is said here that Mr. Stoll is apt to capture her.

Though Martin Harvey has denied that he will enter vaudeville, it is said Mr. Harvey will appear at the Palace this summer.

"BLACKLIST" NOT SUSPENDED.

Several rumors on the street this week had to do with the "blacklist." They were to the effect that it was about to be suspended by the managers who have maintained the "opposition sheet," and also that "blacklisted" acts were being booked on the other side for next season.

The reports were denied by the bigger managers, who said there was not a particle of truth in them.

JOE CHOYNSKI KNOWS.

Chicago, Feb. 23.

Joe Choynski, former pugilist and now director of his own boxing school, is being schooled in a new act written by Arthur Gillespie. Jack Lait, of the American Music Hall, is the pilot in Choynski's new undertaking.

Choynski is the only man who has fought both Jeffries and Johnson. He fought a 20-round draw with the former, and knocked out the negro in four rounds.

His turn will consist of a little talk about the two "pugs."

"MERGER" COLD AT PRESENT.

Morris Meyerfeld, Jr., left New York for San Francisco on Tuesday, John W. Considine leaving the day before for Seattle. It was practically admitted last Saturday that all "merger" meetings between the Orpheum people and William Morris' side were over for the present. The final one was held last Friday. It was found that an agreement on terms seemed impossible, but which side made it impossible has not been made known.

They may be renewed within a month, or when Mr. Meyerfeld returns, though those near the big managers say the "merger" negotiations may be off for good.

This week the Morris office wrote to a Michigan summer park assuring the management, which had expressed fear that in case of a Beck-Morris combination the opposition offered to the Orpheum Circuit would cause his park to be cast out, that there was no chance of the combination being effected.

Martin Beck denied this week that he or anyone associated with him held the lease for the new music hall to be built on the Brewster Block site. The Schlitz Brewing Co. controls the property. The Beck connection with it is said to come through Herman Fehr, the attorney for the Schlitz Company, and who is very influential in it. Mr. Fehr is linked with Mr. Beck in one or two theatrical propositions in the west.

A smaller theatre to be in the same building, aside from the music hall proposed, is reported to have been bid for by David Weis, of Greenwall & Weis. Hertz & Talant are the architects. It was claimed by a man who professed to be informed on the subject that the music hall would occupy the block alone, and a second theatre was not contemplated.

The position of John J. Murdock with the United Booking Offices still remains undefined. While Mr. Murdock has been about the offices the past week, his status there, if he is officially connected, has not been determined upon.

SIX WEEKS FOR TANGUAY.

It is said that Eva Tanguay has agreed to play six weeks in vaudeville, commencing April 14, and all on the Keith time, remaining two weeks in each of Mr. Keith's three largest houses, including the Fifth Avenue, New York. The weekly consideration is $2,500.

—

Chicago, Feb. 23.

It is said here that Bessie Clayton, with "The Follies" at the Auditorium, has given in her "notice" and may leave the show this Saturday night. Miss Clayton may be persuaded to remain, but in that case her notice will be withdrawn. Eva Tanguay still remains the star of "The Follies."

DUNEDINS RECONCILED.

Jimmie and Mrs. Dunedin (formerly Maude Banvard) have become reconciled. There was a suit pending in the courts for the annullment of their marriage. This will be discontinued.

The reconciliation occurred when the Dunedins were playing the Columbia a few weeks ago at the same time the Banvards were at the Colonial. The young people met on Broadway and after a talk agreed that they should take up married life. The elders of both families were agreeable to the plan.

CAR STRIKE RUINS BUSINESS.

Philadelphia, Feb. 23.

This city is again in the grasp of another big car strike which has ruined business and hammered a heavy blow at theatricals just when it seemed as if the season was going to wind up with a strong flourish.

It rained heavily Monday night and the theatregoers declined to walk, the result being that almost every house in town played to small crowds. Tuesday, a holiday, the theatres picked up a little in patronage. Keith's vaudeville bill attracted capacity audiences twice; the burlesque houses practically sold out at each show, and the moving picture houses did well, considering the conditions.

The principal riots and disorder were in Market Street, where the Victoria and Palace, and several of the smaller houses are situated and business was injured. The streets were jammed all day with a riotous crowd; there was shooting and persons injured. Several scrambles between the police and mobs occurred almost in front of Lubin's moving picture establishment in Market Street, and the film firm did some vivid work without cost and realistic to the life.

During the disturbances of Monday night, Fred G. Nixon-Nirdlinger, manager of the Park and People's Theatres, was injured by being struck with a brick. The manager went outside the Park Theatre to try to quell a row when he was struck, receiving severe lacerations of the face. David McCaw, his assailant was arrested and held in $1,200 bail, charged with assault.

"PIANO ACT" ABROAD.

Before Llewllyn Johns, the Moss-Stoll New York representative, received his hurried orders last week to return to London forthwith, he signed Montgomery and Moore to appear at the London Hippodrome next August.

The call for Johns to leave New York for the London headquarters of the English circuit came with much suddenness, and the representative sailed Saturday.

Recent reports from London have said that the Moss-Stoll offices books are well jammed up with everything excepting extra large features, and that is ascribed as a possible reason why Mr. Stoll wanted his American representative back in the family circle, though it does not explain the haste, not the usual English method.

More people than those believing the first story suspect that the reports of the Beck-Butt combination reached Mr. Stoll's ears before it became known in New York, and that Mr. Stoll wants the situation over here explained to him verbally, hence the cable to Johns.

BIRMINGHAM ORPHEUM THROUGH.

Birmingham, Ala., Feb. 23.

There will be roller skating once more at the Orpheum, commencing with next week. According to the schedule, the rollers should have revolved again last Monday, but vaudeville supplied by the Orpheum Circuit has continued one week longer than it should have.

Before the Orpheum was the Orpheum it was a skating rink. Taking it away from the masses to show Birmingham high class vaudeville for a few weeks hasn't cost Martin Beck over $13,000.

AVIATION MEET PROGRESSING.

Atlantic City, Feb. 23.

The aviation meet being promoted for this place June 16, next, by Geo. Homans, with several hotel men here, is progressing.

Mr. Homans has announced that he has secured as entries for the flights young Jay Gould, who will fly in a Wright machine with himself as aviator. Martin Beck has entered his Herring-Curtis machine, and Ferry Corwey, the foreign musical clown, who lately has been much interested in breaking up the atmosphere, is going to be here with a Voison.

Mr. Homans has hopes and some assurance that the youthful Teddy Roosevelt will also be one of the contestants.

McCOY SISTERS TOGETHER.

Chicago, Feb. 23.

The McCoy Sisters will be together once again when Charles B. Dillingham starts his newest production, "The Echo," at the Studebaker April 11. Richard Carle will be featured in the new Summer production.

Both Nellie and Bessie McCoy have been engaged. Nellie, who lately left "The Silver Star," will remain in vaudeville for four weeks, playing on the Morris Circuit.

VENTRILOQUIST'S VOICE GONE.

The engagement billed this week at the Colonial, New York, of the Great Lester was canceled on Monday, when the ventriloquist discovered his voice had disappeared. Instead of the customary tones Lester's vocal cords had given forth, nothing but a little squeak remained.

It may be that Lester will be obliged to rest for the remainder of this season to recover his normal speech.

FIELDS SIGNS MISS FRANKLIN.

It is said that one of the important members of the new Lew Fields revue to be produced for the coming summer is Irene Franklin. Several other well known people are being negotiated for.

The book is to be written by Glen McDonough, with music by A. Baldwin Sloane.

SWELL LOOKING CALF.

Clapps Crossing, R. I., Feb. 23.

Elwood E. Sweet, a farmer of Foster township, has a freak in shape of a calf with a moustache and a Van Dyke beard. The calf is the bearded wonder of all the county farmers. Sweet insists the animal looks almost human.

"RECTOR" COMPANY CLOSING.

Norfolk, Va., Feb. 23.

"The Girl From Rector's" company with Carrie Webber in the lead will close in about two weeks somewhere in North Carolina. The show was barred out of Richmond after a committee from that city saw the performance at the Academy here.

TWO FOR "LULU'S HUSBANDS."

In the middle of March, when the Shuberts send forth "Lulu's Husbands" Mabel Barrison and Harry Connors will be featured in the doubly divided title role.

A PEACHERINO EXAMPLE.

Boston, Feb. 23.

Marvellous Griffith, the new feature at Keith's last week, had all the mathematicians of Harvard University on the run during his engagement here. Griffith went over to the university with E. K. Nadel, his manager, and R. G. Larsen, of Keith's. They met the mathematical sharks of Harvard, including Professor Julian Coolidge, head of that department; and Professor Hugo Munsterberg, the psychologist. They bombarded him with problems which Griffith worked out as fast as they came. Here is a sample of some forty questions which he answered correctly:

"My birthday is April 23. If the next time my birthday comes on Easter Sunday the population of Boston were sixty per cent. more than the sum of all the numbers from 14,107 to the next prime number above and they should all celebrate my birthday by giving me as many Easter eggs as there will then be years in my age, and if I should sell those eggs at forty-one cents a dozen, what would be the compound interest on the money at three per cent. from that day until the next time my birthday falls on Easter Sunday?"

Griffith also worked out, mentally, the compound interest of one cent per annum since the birth of Christ. He told them that, if this sum were laid out in silver dollars upon the surface of the earth, it would reach so far above it that a man traveling 600 miles a second from the top of the coins would reach the earth again in 20,000,000,000,000 years.

FIVE "FADETTES" IN NEW ACT.

With the disruption of the former "Boston Fadettes," an instrumental turn of all-female musicians, playing in vaudeville for years under the direction of B. F. Keith, five of the young women, including the "drummer," have formed a combination under the management of Loney Haskell.

The five are the Misses Churchill, Wilschek, Rogers, Piper and Swan. They will appear in a sort of sketch, called "The Musical Suffragettes." In the original organization the drummer had a solo with herself and "traps."

MIDGETS GIVE CIRCUS.

All the present circus acts at the Hippodrome, New York, will close March 15. On the Monday after forty-five midgets from "The Midget City" in Paris will take charge of the "circus" end of the performance at the Sixth Avenue amphitheatre. The little fellows will give all the usual "circus acts," and probably remain as the variety feature until the end of the season. The Marinelli office booked in the midgets.

ACTRESS ATTEMPTS SUICIDE.

Portland, Ore., Feb. 23.

By plunging into the river from Madison Street Bridge yesterday afternoon, Ethel Smith, formerly of the team of Montrief and Smith, tried to end her life. The cause was Leo White, who sings "ill songs" at Pantages marrying Zelma Summers, a soubret, playing at Fritz's Theatre, last Thursday. Mr. Montrief recently secured a divorce from Miss Smith.

MADISON SQUARE GARDEN LIKELY AS A SUMMER "HIP"

Counihan, Stone, Powers & Pollack Lease American League Park for Summer Hippodrome Entertainment and Are Negotiating for the Garden, to Form Part of a Circuit.

American League Park, New York, will be the basis this summer for a scheme of hippodromes which promises to be rather far-reaching. The strife to corral ball parks belonging to minor league teams may have an effect upon the number of units in the system, but it is known that Wm. J. Counihan, Mark L. Stone, Pat T. Powers and Harry Pollock are formulating plans for an extensive scheme, although the lease of American League Park in this city is the first step which has been actually consummated.

Frank Farrell, owner of the "Yankees'" grounds, last Saturday signed up with Counihan, Stone, Powers & Pollock to give them possession of the grounds to start hippodrome performances on the evening of Memorial Day, May 30. Performances will be given every evening thereafter throughout the summer. Into such other parks as these showmen may secure, the acts which appear in New York will be booked. The presence of Pat Powers in the combine is significant, for he is President of the Eastern League, and would naturally have an influence with that Association and other leagues which are a party to the National Baseball Agreement.

The fact also prompted the conclusion that inasmuch as Powers and Pollock are extensive mid-winter producers of big events at Madison Square Garden that they might possibly be considering the big building as a place for a summer show. VARIETY investigated at the business office of the Garden and found that negotiations to this end were going forward, although contracts had not, up to Wednesday afternoon, been signed. Further investigation developed the fact that should the Garden be secured it will be devoted to the presentation of hippodrome acts in conjunction with Counihan, Stone, Powers & Pollock baseball parks.

The immense capacity of the Garden would admit of a scale of prices as low as 10-20-30 for a summer run of sensational acts, and a performance somewhat along lines presented by the big circuses in the Garden every spring. Acts will be imported suitable to the purpose, high dives, sensational automobile acts and other "thrillers" will be shown in the air, while a tanbark ring and one immense stage will be used for circus acts and "dumb" shows.

Madison Square Garden has usually stood closed all summer, with the possible exception of one season when roller skating was conducted with much profit by Powers and Pollack. The Garden was cool in the warmest days, unless the skaters indulged with too much fervor, but for the purpose of sitting still and watching a show its temperature was ideal and, indeed, on some of the extremely warm days decidedly lower than in the coolest sections of the city.

POLO GROUNDS "HIP" MANAGER.

About May 30 the "Hippodrome" show will open at the Polo Grounds, New York, controlled by the New York Baseball Club. That corporation will handle the shows, having installed William Gray, a former theatrical man in its office (St. James Building) as the active executive of the venture.

It is probable that Mr. Gray will take over the direction of other of the National League parks, erecting stages before the grandstands for evening performances and removing them when the diamonds are being employed for the ball games during the afternoons.

"Just now," said Mr. Gray to a VARIETY representative, "The details of our plan are rather up in the air. I am leaving for the south shortly, but will be back the first week in April and will then be prepared to make a complete announcement."

Mr. Gray added that the Polo Grounds' enterprise would be connected with none of the other baseball "hip" schemes, but would be handled entirely by him together with whatever other parks came in. No booking arrangement had yet been formed, he concluded.

PIDGEON GOES WITH ORPHEUM.

On Monday Edward E. Pidgeon hung up his hat in the Orpheum Circuit's Publicity Department, and became a regular fellow about the place.

Mr. Pidgeon's duties will not conflict with those of Mark A. Luescher, who has been at the head of the press department since it was installed. With the extension of the Orpheum Circuit's interest to European shores, Mr. Luescher will probably have the important task of initiating the English newspaper men into the value of faultless "copy" from a "press agent," and Martin Beck, coincident with his foreign connection, can remark with self-assurance that he has on his staff the two best publicity pushers.

RECORD DIVORCE AND MARRIAGE.

Otto T. Max Unger, an acrobat appearing at the Hippodrome, established a New York record for divorce and marriage last Friday, Feb. 18, when Justice McCall granted him a divorce in County Court, signing the papers at 3 p. m. Twelve minutes later Alderman White, in City Hall, had pronounced Unger and Malenie Anne Brodoghi, an opera singer, man and wife.

FENTON AND CONRAD SEPARATE.

Marie Fenton and Con Conrad, who made a successful entry into metropolitan vaudeville at Hammerstein's a few weeks ago, have separated. Conrad will frame up a new act with Irene Shannon while Miss Fenton will take Ray Walker as her partner. The latter turn is booked for Young's Pier, Atlantic City, next week.

AGENT AFTER HIS COMMISSION.

On Saturday afternoon in Boston, Jordan, Haydn and Zeno Brothers, with the Scribner "Oh, You Woman" show (Columbia this week), were attached by Jos. Shea, the agent, for $150, commission alleged to be due Shea for booking the act with the show.

He has a telegram in his possession from the quartet stating that the offer for the Scribner company was acceptable, and the agent said he then closed the engagement for the act.

Another case Shea is interested in as agent is that of the Weber Family against Hammerstein's. The Family played there last week, receiving at the end of the time $125, whereas they held an "O. K." signed "Aron Kessler" (for Hammerstein's) for $175. The "O. K." was given in Shea's office. The agent said the amount might have been a misunderstanding, though he thought himself positive in recollecting that Mr. Kessler had agreed upon $175 as the figure. Mr. Kessler said he had distinctly mentioned "$125," and felt hurt that Hammerstein's had been placed in a false position through the complication; also that whoever signed his name has misspelled "Aaron."

A lot of loose talk about what could happen to whoever signed Mr. Kessler's identification appendage has floated about. Most of it was silly. The impression was that a misunderstanding stirred up the trouble, nothing apparently being out of the usual course otherwise. An agent would not have misstated a price to an act under the circumstances, and the management in this instance would not repudiate any salary agreed upon.

TO SET HEARING DATE.

Albany, Feb. 23.

Assemblyman Green will make an announcement next week as to the Employment Agency bill, now before the Committee on General Laws of which he is Chairman. He will then set a date for a public hearing. This hearing will be a joint one, the Senate Committee before which the bill is, being on hand then.

At that time both sides interested will be present and the provisions will be gone over closely. Besides the forces previously enumerated as behind the bill have been added the favorable resolutions of numerous labor organizations in the State. These have been printed and copies are in the hands of every legislator in Albany.

LILLIAN LORRAINE IN ACT.

Atlantic City, Feb. 23.

Lillian Lorraine, at one time connected with Flo Ziegfeld's "Follies," is to break into vaudeville here by consent of Ben Harris at Young's Pier. The event will occur in about three weeks. There will be four boys in Miss Lorraine's act. It is one of the first of the proposed Ziegfeld vaudeville productions.

For the Easter week Mr. Harris has arranged a big show, having Carrie De Mar and Valeska Suratt as joint features.

MURPHY AND NICHOLS WILL STAR.

After concluding twenty-eight weeks of Orpheum time, which they will soon start upon, Murphy and Nichols will begin preparations for a starring tour under the management of Geo. E. Brennan. Mr. Murphy will base a new three act comedy on his vaudeville sketches.

LAUDER PLAYS FOUR SHOWS.

On Washington's Birthday (Tuesday) the bill at the American, including Harry Lauder, gave four performances, two in the theatre and two on the roof.

The fireman detailed to the house ordered the sale of tickets stopped at the matinee and night shows.

On Wednesday William Morris was undecided whether he would have two shows daily down and upstairs for the remainder of the week or not.

Tomorrow (Saturday) night there will be a presentation to Lauder on the American stage by the Morris Circuit.

If the Scotchman intends to present Mr. Morris with any token of remembrance, it has not been made known. When Lauder played for Klaw & Erlanger the firm gave him a magnificent present the day he closed at the New York Theatre.

On Wednesday Lauder sails for England. He will fill in the intervening days from Sunday by appearing in Hartford on Monday and New Haven, Tuesday.

Contrary to the printed placards about the American, describing this the final week of the Scotchman as the last he will appear here for six years, William Morris said he had Lauder under a contract for the next five years, and there would be an annual visit made by him to this side during that period.

Boston, Feb. 23.

On closing his engagement at the American Music Hall tonight Harry Lauder came out front and presented a baton to Conductor Charles Frank of the house orchestra, who has been touring with Lauder since that artist's first appearance here earlier in the season.

EVERYTHING CONDENSED.

Lowell, Mass., Feb. 23.

A Lilliputian set of furniture has just been made for Mr. and Mrs. Philip Nicol, of Austin Street, who are believed to be the smallest couple in New England. Nicol is thirty-six inches tall. His wife is two inches taller. They have been married three years. Nicol runs a fruit and periodical store. The furniture includes a dining table nineteen inches high, china closet thirty-six inches high, bed four feet six inches long and other articles to correspond.

FELIX AND BARRY BOTH "SINGLES."

George Felix and Lydia Barry will not play together next season. They are in the Far West now playing their "four" act.

Miss Barry may bid for musical comedy, having received several offers from managers in that field. Otherwise she will appear as a "single" in vaudeville. She offered this style of act before the present combination was formed.

Mr. Felix will remain in vaudeville, although the details of his plans have not yet been formulated.

STAY HOME AFTER DARK.

Fitchburg, Mass., Feb. 23.

Police Chief A. Q. Thayer has prohibited children under fourteen from appearing at places of amusement after sunset unless accompanied by an adult.

Loie Fuller's Ballet holds over at the Fifth Avenue next week.

BURLESQUE AT HUBER'S.

Moving pictures and "pop" vaudeville have the call in Fourteenth Street and to get away from such competition Geo. Huber has decided to introduce "girl" shows as the feature of the entertainment at his museum.

He starts off this week with a convention of "Merry Widows," diversified in types from tall, short, thin, fat, blonde, bay, roan and black. "Each "widow" sells votes to the men for a mere pittance, the proceeds going to support the Old Ladies' Home. By this method a man may vote for just the type of a woman he would most fancy leaving behind as his widow.

The scheme, it is said, is being worked in conjunction with a matrimonial agency, but Mr. Huber has nothing to do with that end of the game.

Starting next Monday he will establish a burlesque stock with Bessie Stanley as the principal woman. Wesley and Stanley will produce the burlesques and play the comedy roles. If the experiment proves satisfactory burlesque will be tried out on a rather extensive scale, eventually.

For the burlesque, the admission at Huber's will be the same, ten cents.

SETTLED BY ARBITRATION.

A claim of $659 upon which Rube Welch and Kitty Francis Co., threatened to sue the Miner Estate, was settled by arbitration a few days ago. It appears that Welch, Francis and Co. were engaged with Miner's "Americans." A dispute arose between Welch and the road manager of the show. The act quit without notice Saturday night, Feb. 2, when they were in Milwaukee, Welch threatening to sue for salary.

The Miners agreed to arbitrate the matter, and the following board was appointed: Fred Niblo, for Welch; L. Johnson, the lawyer for the Producing Managers' Association, representing the Miners, and Hollis E. Cooley as the third party. A settlement was effected by which $119 was allowed Welch and a counter claim for transportation of thirty odd dollars granted the Miners. This left a balance of $87 to be paid Welch by the burlesque managers.

DOUBLY FATAL SHOOTING AFFRAY.

Indianapolis, Feb. 23.

While the performance was in progress at the Empire a week ago today, a double shooting took place in the alley near the stage door, the result being the death of both Louis Ostendorf, leader of the theatre orchestra, and Adolf Cassau, a violinist, who had recently been discharged by Ostendorf. Revenge prompted the attack, and although fatally wounded by two bullets from Cassau's revolver, Ostendorf wrested the weapon from his assailant's hand and fired three bullets through Cassau's head, killing him instantly. Ostendorf died at the Deaconess Hospital an hour later.

MAZIE YALE MARRIES.

Last Friday, Feb. 18, at Camden, N. J., Mazie Yale, of the "Cozy Corner Girls," was married to Thos. F. Taylor, Jr., of Philadelphia. Rev. Edward Kulp, a Methodist clergyman, performed the ceremony. Mrs. Taylor will not retire from the stage, but will continue, with her sister, Anna Yale, as the Yale Sisters.

WESTERN TO QUIT TROY.

Albany, N. Y., Feb. 23.

It is reported that the Empire Circuit Co. will withdraw the Lyceum, Troy, N. Y., from its route sheets in a few weeks. It now plays the last three days of the week with Albany.

What will be substituted remains to be seen. There is a report that the Western Wheel shows will return to Schenectady and take up again the battle with the Eastern crowd. Another story is that the Empire people have another town in view for burlesque.

Troy was abandoned at the outset of this season, the shows going into Schenectady for a full week. At the same time the Columbia Amusement Co. turned the Mohawk over to its burlesque shows, splitting with Albany. The Westerners got much the worse of the contest and retired, taking up Troy to fill in the Albany week.

Meanwhile the Empire, Schenectady, remained idle. There were plenty of offers for it, but none of them was satisfactory. The Empire Co. considered for a time the plan of playing pictures and "pop" vaudeville there under its own management.

Schenectady, Feb. 23.

It was announced here early this week that the Empire Theatre on Albany Street, which abandoned burlesque shows a short time ago, will reopen next Monday with the attractions of the Empire Circuit Co. "The Umpire" will be the initial feature upon the reopening.

A THIRD DROPS IN.

A third show for next season on the Eastern Burlesque Wheel has dropped in for Gordon & North, the actor-managers, though Cliff Gordon is still in vaudeville. When Bobby North isn't guessing out what the future of burlesque is going to be, he is a leading comedian for David Belasco.

"The Merry Whirl" will probably be retained as a title by the couple, and "A Round of Pleasure" will be the name of the present "Lid Lifters," which H. S. Woodhull will pass over to the firm at the end of this season. To keep up the revolutionary titles, the third company may travel under the billing of "A Circle of Fun."

Among those engaged so far are Sam Sidman, Harry Marks Stewart, Harry Yost and Geo. Hoey.

Gordon & North's third will replace one now traveling over the Eastern Wheel.

CHORUS GIRLS OF QUALITY.

Boston, Feb. 23.

Vivian Densmore, Susie Fisher and Stella Adams, of Rose Sydell's "London Belles," were rehearsing an extra at the Gaiety Feb. 17 when smoke streamed in from a fire next door. The house attaches started for the gallery with the fire hose in case the flames came their way. The girls jumped from the stage, grabbed the heavy hose and followed the men up the stairs.

Not being used to this fireman-act the girls banged their shins and were more or less black and blue after it, but they made good on the ascent and stood ready to help the men. The fire next door was put out easily by the department. The press agent heard about it that night and worked it duly in the morning papers.

MUSICAL COMEDY AT 10-20-30.

Boston, Feb. 23.

A new theatre for musical comedy and pictures is to be built on Massachusetts Avenue, between the Massachusetts Chambers and the Back Bay branch of the State Street Trust Company. This will be the first theatre to be put up in the heart of the aristocratic Back Bay district. The main building, to be erected by a real estate syndicate, will have offices in the avenue front. The theatre entrance will be on the front, opening into an eighty-five foot lobby. The house will back up on St. Cecelia street, where the stage entrance will be. The theatre is to be named the Fensmere or the Fenway, and will be leased to the Irving F. Moore Amusement Co., with Moore as manager and booking direct. The auditorium will be 115 by 48 feet, seating 800 on the floor and 450 in the balcony, according to present plans. Moore will put in musical comedy and pictures at 10-20-30. Plans have been drawn and the contract may have been let by now. Moore hopes to have his new house open for business by September.

$75,000 JUDGMENT.

Judgment was returned in the Supreme Court a few days ago in favor of Mrs. Charles G. Hendricks in her suit against Laura Biggar, the actress and one-time vaudeville act. Mrs. Hendricks was the wife of a Brooklyn physician. She sued the actress for damages, alleging the alienation of her husband's affections.

Laura Biggar first came into notoriety during the will contest of Henry M. Bennett, a millionaire of Monmouth County, N. J., who left her a fortune. She was successful against the relatives who sought to break the will and came into a handsome legacy. It was after this that the Hendricksses became involved in her career.

BREAKS LONG STAY.

With many expressions of regret Weber & Rush are moving this week to the new Columbia Building. Their offices in the Knickerbocker Theatre Building have been occupied by the firm for eight years, when the partnership was formed. Four years previously Ed F. Rush entered the Knickerbocker alone, and he is the last of the first tenants in that building.

As leases on present quarters of Eastern Burlesque Wheel managers' expire, the managers will remove themselves into the office building erected by the Columbia Amusement Co.

BESSIE MAY GO FREE.

Emmanuel A. Eichner, a theatrical attorney, last week moved that the complaint against Bessie Toone, charged with grand larceny, should be dismissed. The argument resulted in the motion being granted, provided the Grand Jury did not return a formal indictment during the present month, which, it is said, is not at all likely. Miss Toone has been a member of "The Follies" and has also appeared with Al H. Woods' shows.

"THE SEVENTH GIRL" IS TITLE.

Chicago, Feb. 23.

"The Seventh Girl" will open March 27 at Milwaukee, coming to Chicago the following week. Hyams and McIntyre will be starred in the show, produced by Will J. Block. Allan K. Foster will hold down a comedy part.

TWO PACIFIC COAST STORES.

On March 1, Jerome H. Remick & Co. will open the second of their Pacific Coast retail stores for the sale of sheet music. It will be located at 608 Broadway, Los Angeles, with Al Goldfinger in charge.

At 908 Market Street, San Francisco, Remick & Co. opened the first of the far western sale stores on Feb. 15, with Leo Grabbe as manager. H. J. Rigby, who is the general coast representative for the firm was empowered by F. E. Belcher, who settled these stands while away, to locate other stores in the northwest. Mr. Belcher returned from his western trip last week, and reports everything booming along the line of the 42 retail stores now operated by the Remick Co.

UNGRAMMATICAL TITLE GOES.

Though the title of one of "Shapiro's" latest title songs is ungrammatical, it must stand, says the publisher, to protect the singers of it. The name of the collection of words and music is "Any Little Girl That's a Nice Little Girl Is the Right Little Girl for Me."

The title is long enough for two or three mistakes, but there's only one. The error is the word "That," which should be "Who." Maurice Shapiro has consulted three specialists while attempting to have "who" fit in the melody, but it can not be done, he says. Fred Fischer, now of the "Shapiro" staff, wrote the song.

Another "Shapiro" publication, "When Rosalie Sings Ciribiribi," by Ray Goetz and Melville Gideon, is soon to be the storm centre of litigation. Mr. Shapiro claims some one has taken his title, almost, words and melody. When a published copy of the "copy" appears there will be an injunction applied for, quoth he.

BUYS FISCHER CATALOG.

Meyer Cohen, manager of the Chas. K. Harris music publishing house, announced this week that Mr. Harris had purchased the catalog of the Fred Fischer Co., and had engaged Jerome Shay, formerly of the Fischer Co. Fred Fischer is now with "Shapiro."

BARRON IN CHICAGO.

Chicago, Feb. 23.

At the Chicago branch of M. Witmark & Sons, the music publishers, Ted S. Barron is now comfortably settled as manager.

STRAIGHT SUNDAY SHOWS.

Most of the performances in the New York theatres Sunday were the "straightest" the town has ever seen. Nobody cared to "take a chance" under the present circumstances, although it was the general impression that Mayor Gaynor was disinclined to enforce the Sunday law too rigidly. No violations were reported and no arrests made.

At Hammerstein's the show was changed somewhat. Instead of giving her new act, Gertrude Hoffmann did a straight specialty. DeHaven and Sidney withdrew altogether. At the Colonial Mrs. Patrick Campbell did not attempt to play her sketch, but recited. Norton and Nicholson played at the Columbia without any protest. It was the police captain's opinion it was a "talking" act and not a sketch or farce, inasmuch as only two people were involved. A talking act with more than two people would constitute a "sketch."

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There isn't a great deal of difference between routing an American act to jump from New York to open at Manchester, England, and sending an act from this city to start upon the Orpheum Circuit at Spokane, Washington. The distance is, if anything, in favor of Manchester.

That is why the move made by Martin Beck in annexing an English circuit to the Orpheum Circuit's holdings is not the great business leap it apparently seems because "England" is in the question.

That it is an important step in vaudeville history, with results unknown perhaps accruing from the Napoleonic leap of Mr. Beck's, is not to be denied, but the mere taking over of a one-half interest doesn't spell success, though the always advancing march of the Orpheum Circuit is a criterion to be guided by as to the future of the houses abroad Beck may partly or wholly control.

In England the theatre is a commercial proposition, ever so much more so than in America. The English public purchase stock in a music hall quite freely, and are satisfied with a moderate return. On this side, while there may be a corporate body as proprietor of one theatre or more, the stock is never offered for public sale.

The Orpheum Circuit is the greatest and the richest vaudeville circuit in the world. It has accumulated a surplus that permits it entering any proposition, for a great portion of this surplus is in cash. Large dividends have been paid annually, and the Circuit has been buying up or building its own theatres as fast as that could be done, of recent years.

In England Alfred Butt established himself through managing the London Palace. He has strong backing, financially, both through his directors of the Palace and the call for the sale of any theatrical stock he may make by placing it on the market. At the time Butt's Palace, Glasgow, was proposed, the money asked for by popular subscription for that theatre was twice subscribed.

Butt found himself in the position of remaining latent or expanding. He intended to expand. Mr. Beck, in a far greater position of importance and power, also found himself a laggard through having systematized a great circuit to the moment when his actual services in the practical working of the chain were no longer absolutely essential. This did not happen yesterday, nor the day before, but when it did occur Mr. Beck permitted his views of New York to remain before him for a longer time than he could have spared in his busier days.

Several things have arisen to prevent Beck and the Orpheum Circuit from entering the territory east of Chicago, although further south, that really has been accomplished by the Orpheum people. The principal barrier to an Orpheum invasion in the larger eastern cities has been a territorial agreement called "The Duma," signed by the Orpheum and managers now in the United Booking Offices. The managers of the United have often threatened the Orpheum that if it proceeded beyond the restricted lines (though permitting it to do so in the south) there would be a Keith-Williams-Hammerstein march upon the western cities containing Orpheum theatres, or cities such as Chicago, Cincinnati and St. Louis, where the Orpheum holds stock in the companies operating vaudeville houses.

Through the conservatism of Morris Meyerfeld, Jr., the president of the Orpheum Circuit, the United managers during the past two years have been successful in keeping the Orpheum within the territorial limits prescribed in "The Duma." Within the past year Mr. Meyerfeld has given over more and more the direction of the Orpheum Circuit to Mr. Beck, who is nominally the general manager. Now Mr. Beck virtually occupies all the executive offices. As sure as the tides can not be pushed back, if Martin Beck retains his health, he will have a connecting link between Chicago and London—in New York City. When that may be is problematical. We guess within one year from this date.

If the Orpheum enters New York it will go elsewhere in the east, either by booking combination, purchase or building, for whatever may be said of Beck, he is no piker. Berlin to him is no farther away for a music hall than Buffalo, and almost as probable as New York.

Beck wants to run things. He wants to be the boss. His ambition is to that end. His ventures in theatricals are not all for money. Beck wants power. He feels able to organize and direct the music hall business of the entire world, and would like to do so. If Martin Beck didn't think that this aim, in part at least, was within the future, he would probably retire, for Mr. Beck is a very wealthy man.

The start through the Barrasford Tour in England is the beginning of Beck's cherished desire. In England he will find a foe greatly feared there—Oswald Stoll. The name of Stoll today in Europe strikes the same terror to the variety showman that "Keith" in America did a few years ago.

Stoll has ridden over everything and everybody. He worked his way up, like Beck, and once reaching the top, has never been deposed.

About six months ago Mr. Stoll thought he had all of Great Britain's variety business tied up, but his plans, like many another manipulator's, received a bump. The situation in England is similar to the one over here when the United Booking Offices was formed. From what Mr. Stoll thought and wanted, his hopes dwindled until at present the English managers are as badly tangled in their managerial and booking relations as are those in America.

Firstly, Messrs. Beck and Butt must carry to success the houses they take over on the other side. While doing that they will be compelled to offset the aggressively offensive opposition to be waged against them by Stoll. After that, if it reaches the successful stage, Mr. Beck, perhaps assisted by Mr. Butt, will manipulate, maneuver and operate to bring the English managers together, in the meantime working towards the same end with the American directors of vaudeville theatres. Mr. Beck is going to be a busy man, just as busy as he ever wanted to be, and his work for months ahead is all cut out for him.

If Mr. Beck wants to bring this present American confusion out of its chaotic condition he must do two things, pacify the United managers, drawing them into the deals he may wish to make, and then agree with William Morris upon an amalgamation. When that is put through, if it can happen, Mr. Beck for his own protection and those others who will then be associated with him, must gather in the "small time," a job that may be beyond the reach of any man for a while to come.

The transaction which gives to Beck and Butt the Barrasford Tour is this: The houses which book through the Barrasford office, outside of those operated by the Barrasford direct companies, are owned by corporations. Even what were known as Barrasford's own halls were each or all in corporate business form. They remain that way. Mr. Butt's option was to operate these halls, not to buy them, and in consideration of the free and unrestricted operation the stockholders of each corporation received a guarantee, through collateral, that a certain dividend yearly would be paid. The Beck-Butt combination assumes all risks of losses through operating expenses, cost of shows and lack of patronage. As the English are not greedy for big returns, the agreement reached by Butt is looked upon as a very fair one to succeed with.

In England there are several circuits. Beside the Moss-Stoll, there are the Gibbons', "Syndicate Halls," Broadhead's, MacNaghten's and De Frece's. The Broadhead's and MacNaghten's would be termed "small times" over here. The "Syndicate Halls" are in London, where there are a few independent halls as well. Some of these independent halls are fully guarded against the future for their bills by having contracts with artists now the leading stars of the variety stage over there. As the English never forget a favorite, the independent halls can subsist for a long time on their present bookings.

Between Mr. Beck and Mr. Butt new ideas and methods may be introduced in England. The chances are they will revolutionize the variety business of that country.

The opportunity which came to Mr. Beck to walk into a circuit all prepared for him in this way might not have happened in a hundred years, but that he accepted it is sufficient, for in England and all of Europe there have been only two representatives of American circuits, directly employed. One is maintained by the Orpheum Circuit on the continent and the other by the Morris Circuit in London.

The artists may watch all these signs of the times, but they have done nothing for themselves as against the future. They are not even prepared for the present. "Agency bills" and "contract forms"! Of what avail would they be against an international amalgamation? It's time the artist did something—or found someone who could. The very first step toward this end has not been made!

Reed Albee has been ill for some days, remaining at home.

Tom Waters commences his U. B. O. engagements through M. S. Bentham, March 14, at Keith's, Cleveland.

Von Biene, the 'cellist, is playing a "copy" of Howard and North's "Back to Wellington" in England, calling the "steal" "Von Biene's Baby."

Billy Watson comes forward with another record. "The Beef Trust's" takings for the Jersey City-Paterson week were $2,956, and that during Lent.

Hugo Morris returned to his desk last Monday. In March or April Hugo expects to leave for the other side, to remain for three or four months.

It is reported that Georgia Kelly, recently married to Frank Brown, the "Cliquot man" will reappear in a "piano act" with her husband as the accompanist.

When Julius Steger played at the Orpheum, San Francisco, he headlined the bill. In the wired report from there some one else was inadvertently given that position.

TAKING OVER MORE HOUSES.

Marcus Loew, of Loew's Enterprises, was in Pittsburg on Wednesday, where he expected to meet E. D. Stair, of the Stair & Havlin chain, to arrange for more of the firm's popular-price theatres to become combination vaudeville houses on the Loew circuit.

The cities talked about were Indianapolis, Columbus, Wheeling and several others.

In all, the Loew people expect twenty-one Stair & Havlin theatres, all to be opened with vaudeville by May 1, one or more each week.

BOOMING RALPH DELMORE.

Signs were ready to plaster the front and Thirty-first Street side of the Manhattan Theatre with the announcement that Ralph Delmore would appear in that house on Thursday in "The District Attorney." The Lubin film was to have been released that day and Delmore posed for the Philadelphia manufacturer in the leading role. Gane thought matters over after the signs were ready to go up and then called up his attorney. The attorney would not pass any opinion until he saw the film. Gane could not show it to him for fear of losing his license as Thursday and not Wednesday was release day. VARIETY was compelled to go to press without learning the final decision, but if Ralph Delmore was billed at the Manhattan he was still playing in Philadelphia for Henry B. Harris—creating the unprecedented record of showing twelve times Thursday at the Manhattan in New York and once in Philadelphia.

OBJECT TO ACTOR'S UNIFORM.

Saginaw, Mich., Feb. 23.

When Ed. Gallager and Co. played "The Battle of Bay Rum," at the Jeffers last week, they ran afoul of S. S. Stutt, the local naval recruiting officer. He objected to the regulation uniforms worn in the travesty, and on the ground that ridicule is cast upon the service in the act, complained to his superiors in Washington.

The State laws were also searched, but it was found that while it is unlawful to wear regulation military or naval uniform on the street, by unauthorized persons, nothing was said about the stage.

The home guard and the official representative of the Navy stirred up so much commotion that the matter, in some way, leaked out through a column story on the front page of Eugene McSweeney's Evening News, but as that paper will not stand for the work of press agents it is not thought that Gallager had any hand in exciting the strife.

ON LONG BEACH PIER.

There will be no amusement concessions or entertainment other than band and orchestra concerts on Long Beach Pier, which will be completed in time to open this summer. Sam Gumpertz will have the musical arrangements in charge and he is now negotiating with Sousa's Band and with Max Bendix for the Metropolitan Orchestra.

The Shuberts announce they have purchased a lot near Fayette and Eutaw Streets, Baltimore, and will build a theatre there to be called "The Haswell" in honor of Percy Haswell, a Shubert star and a Baltimorean.

MEETINGS IN SECRET.

St. Louis, Feb. 23.

The Times prints a story that players in moving picture houses are secretly holding conferences with Chicago emissaries with a view to forming an organization or branch union here. They may seek affiliation with the Central Trades and Labor Union.

An advance to the minimum salary of $25 a week to each player in an act is prophesied.

NORTHWESTERN MANAGERS AGREE.

Seattle, Feb. 23.

Managers of small vaudeville and picture houses, which book through Ed. Fisher's agency, have reached a "gentleman's agreement" not to encroach on the towns where another member of the compact has already established himself. Opposition among managers active in the district drawing its bookings from Seattle is thus obviated in Everett, Aberdeen, Hoquiam, North Yakima, Walla Walla, Centralia, The Dalls, Bellingham, Wenatchee, Astoria, Salem, Eugene, Vancouver and Nanaimo, towns in Washington, Oregon and British Columbia.

PRESIDENT ZELAYA'S SON FOR VAUDE.

The newest candidate of newspaper reputation to make a bid for vaudeville is Signor Zelaya, son of the president of Nicaragua, who made no little stir recently when he ordered two Americans to be shot for taking part in a revolution. The incident moved several Federal Departments to whirlwind activity and furnished the sensation of the day.

The younger Zelaya, who is the husband of a United States general's daughter, is an accomplished pianist, and, should the managers consider him, he will offer a repertoire of highbrow selections on that instrument.

The Signor came north under the management of Frederic Melville, who has just completed a tour in the South American republics. Mr. Melville will handle his theatrical engagements.

OFFICE BUILDING AROUND THEATRE.

Indianapolis, Feb. 23.

Negotiations have been completed by the Anderson-Zeigler Co. for the erection of a fourteen-story office building upon a site directly in front of the Grand Opera House. It will have a frontage of 100 feet, and will extend, for a depth of 80 feet, back to the wall of the Grand, but the theatre and lobby will be left undisturbed. The new one will be built around and over the lobby, which will thus retain its present frontage on the street.

VAUDEVILLE IN HAVERHILL.

Haverhill, Feb. 23.

The Academy of Music has practically gone over to vaudeville and moving pictures. While a few scattering dramatic bookings will be played, the experiment of "pop" vaudeville has proven so satisfactory that this style of entertainment will be continued for the rest of the season. When a dramatic show is booked in the vaudeville will be layed off for that night. One show in the afternoon and two at night is the policy.

GLOBE, CHICAGO, MONDAY.

Chicago, Feb. 23.

The Stair & Havlin theatre, Globe, opens Monday with the cheaper vaudeville at 10-15-25 admission, under the management of the Loew Enterprises of New York. The opening show will come here from Heuck's, Cincinnati, where it opened on Sunday. From here the bill will travel to The Cleveland, Cleveland, which first opens under the same management and policy March 5.

Francesca Redding has been engaged to play the "Schenck time" and opens as the headliner of the show at the Empire, Pittsburg, next week.

Marcus Loew left for the west on Tuesday to look over the houses secured from Stair & Havlin, and others which may be. Jos. M. Schenck, the general manager of the circuit, said that while away Mr. Loew would see if an arrangement could be made with near-by houses to have the Empire, Pittsburg, as well as the other theatres, play "split" weeks. "Splits" are now played by the Loew Circuit wherever possible. Mr. Schenck added that until the arrangement was made their houses might suffer a trifle. He reported satisfactory openings in cities up to date.

Cincinnati, Feb. 23.

Heuck's Opera House opened Monday as a mark on the Loew Company Circuit. It is one of the several secured by Loew from Stair & Havlin recently.

The opening was to a capacity house and it already seems that Heuck's under the new 10-15-25 combination vaudeville and picture policy is a winner.

Harold C. Jacoby is the house manager. M. S. Epstein came on from New York, representing Loew's enterprises, to attend the opening.

NEEDS THE MONEY.

Cleveland, Feb. 23.

A city ordinance has been prepared for submission to the Council assessing a tax on all branches of amusement. The license fees proposed run all the way from small amounts for penny arcades to $1,000 for the most pretentious enterprises. In the list are specified moving picture and vaudeville shows as well as legitimate houses. Even the bowling alleys do not escape.

This is a return to the system of licensing which was abolished by Mayor Johnson "on principle." The scheme is designed purely as a revenue-getter.

IN EL PASO.

El Paso, Feb. 23.

Coincident with the statement that El Paso is to have a new vaudeville theatre comes the report that the Western States Association (Pantages) of San Francisco is to organize a branch here.

Howard Fogg is the promoter of the new theatre. It will occupy part of the building formerly used by a firm of clothiers on South El Paso Street. This building will be remodelled to hold 1,500 capacity and a stage 22 x 30 feet.

It is said that the El Paso enterprise is but part of a larger venture, the concern back of Fogg proposing to invade the southwest with a chain of popular-priced vaudeville and moving picture theatres.

SAY EXPULSION IS A JOKE.

There is a wide difference of opinion between the Independent Booking Agency officers and Feiber, Shea & Coutant over the reported expulsion from the agency of the firm.

M. R. Sheedy, president of the I. B. A., stated on Monday that the attorney for the booking office had the matter in hand, and reiterated that the bond had been declared forfeited.

Just before Mr. Sheedy made the statement, Messrs. H. H. Feiber and M. A. Shea were in the office and at the desk always occupied by them, which had not been removed from the position first assigned it.

Both Feiber and Shea declared they had received no notice of any kind, and characterized the statement given out by the I. B. A. that they had been "tried and expelled" as a joke. Mr. Shea said he would probably have occasion to call at the office of the agency very often.

Mr. Sheedy was asked about the statement given out that the I. B. A. would book a picture house using three acts in Bayonne against the Bijou there, operated by F., S. & C. He replied that the agency would not book that house directly until all legal matters which might come up were cleared away.

Messrs. Feiber and Shea said, when asked about the same thing, that they would be willing to pay something to see any contract issued by the I. B. A. for the theatre in Bayonne.

Commencing Monday the Independent agency will commence booking the bill at the new Tremont, New York. A program of eight acts is played there. Next week the features will be Techow's Cats and Alice Mortlock and Co. The Pastime, another small house on 110th Street, is also to be booked through the I. B. A.

MISS BERGERE AS A PRODUCER.

Valerie Bergere, who has already an extensive repertoire of sketches at her disposal, has added to the list until it now totals fifteen. When her present Orpheum tour is completed she will go into the production business. Herbert Warren, now with "The Lion Tamer," will be the first to start with a sketch called "The Sultan's Favorite." A production of "His Second Wife" will follow shortly after.

Miss Bergere is preparing a new vehicle for herself as well as these enterprises.

PROPOSED AUSTRALIAN TOUR.

San Francisco, Feb. 23.

A tour of a vaudeville show over Australia and the Orient has been proposed by James Post and Hill and Sylviani.

When the trip will commence is indefinite. Mr. Post is now at the Grand, Sacramento, producing and playing. He admits the plan.

PASSAIC IN LINE.

The Passaic, Passaic, N. J., comes into the "pop" vaudeville line March 3 (Thursday), opening on that date with six acts and pictures. A. F. Williams is manager; Joe Wood, booking agent.

GOVERNOR'S SON A MANAGER.

Pierre, S. D., Feb. 23.

Harry Vessy, a son of the Governor of South Dakota, has purchased the Crystal Theatre here, and will continue to run it as a vaudeville house.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.

Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Houston, Feb. 18.

Editor VARIETY:

Kindly publish my answer to Shannon and Moran who claim I cut their salaries. Shannon and Moran were booked into my house to open Jan. 30 by Billie Farman at $80. The act they put on was "Hawk Shaw the Detective." I went back at the close of the act and told them they would have to change the act, which they did. When the second show came on I told them that I could not see the second act at the contract salary. They asked me what I thought the act was worth.

I told them I would much rather have them close. They insisted on me making them an offer. I then told them $60 was the best I could see the act at, and, to tell the truth, I hoped they would turn it down, but instead they worked the full week.

George Tenich was booked by me independent, and he was paid just what he was booked in at, the balance of the performers who signed Shannon and Moran's statement were at the Imperial Grande. I know nothing about them. I pay as much for good acts as any one, but a bum act will get a bum salary or get closed. I have no limit as to salary if acts can furnish the goods. We agree to give performers $1 for each and all encores they receive here in this house. I have been managing this show almost a year, and have had but one act to take encores, that was Odell and Wheiting, and after the first day I was compelled to take this offer off until they closed their engagement. They worked for me eleven straight weeks at top salary. There is a reason why salaries are cut here in the South.

W. F. Hennessy,
Manager Theato Theatre.

Bridgeport, Conn., Feb. 19.

Editor VARIETY:

I notice in your review of Hammerstein's a ventriloquial act, and in it the gentleman uses a "Stuttering Boy." The week before I noticed a colored artist used a figure that "stammered"; possibly these gentlemen never saw my act, probably they never heard of me. However, the fact remains that the "Stuttering Boy" and the "Hare-Lipped" Girl have been my trade mark for over fourteen years, have played every first-class house in the United States dozens of times with these figures.

Vernon.

Boston, Feb. 20.

Editor VARIETY:

On Nov. 20, 1909, there was a letter in your paper about me, Mike Scott, and I took no notice of it. Now, we have one more, on Feb. 12, with the names of James Neary, Billy Hynes, Harry Boyd and the fighter, so the editor of VARIETY was kind enough to stand by me.

Now, if Frank Harcourt has taken on himself to put those names in and ask me, Mike Scott, to challenge them to dance, let him put his name up and challenge them himself. Should he win he will find Mike Scott. Poor Patsy Branagan was robbed of a contest before he died, but Mike Scott beat the robber in two styles. I am up to all those dirty tricks.

Why don't you challenge your own class and let Mike Scott of Dublin alone, like all good performers should do? I must have Robert Nome to play for me when I dance.

Take notice, use any one's name you like but keep Mike Scott's name out of it —will cost you money. I don't insult you.

Mike Scott.

Louisville, Feb. 17.

Editor VARIETY:

I acknowledge receiving lyrics of "Funnyosities" which I have read and herewith return.

As far as the lyrics are concerned they are correct. One set is Dawson's, the other mine.

As far as I am concerned the controversy is closed. My first letter covered everything.

Abe Leavitt.

[The lyrics referred to by Mr. Leavitt were forwarded to him through VARIETY by Eli Dawson, who claims Leavitt has taken his songs. The two sets of words are practically the same.—Ed.]

Peoria, Ill., Feb. 21.

Editor VARIETY:

Having read much about the pirating of acts in VARIETY, I was much surprised to find that the conditions existing were even worse than has been stated in your paper on different occasions. Five weeks ago I played the Orpheum, New Orleans (return engagement of "The Lobbyist", written by Herbert Hall Winslow). Opening today in Peoria (Main Street Theatre), surprised to find that Ynill and Boyd were presenting a sketch called "Wanted a Minister," ahead of me on the same bill, which has been lifted bodily from "The Lobbyist." The writer not content with using the plot of my act, has taken lines, props and stage setting, so much so in fact that I could have stepped on and played my sketch without moving a thing.

Upon questioning them concerning the act they stated it was written for them by the press agent.

Patrice.

Boston, Feb. 18.

Editor VARIETY:

We, the undisputed champion musical act of the world, stand ready at any moment to put up a cash forfeit of five hundred dollars ($500) to prove our claim to the title of America's best and most meritorious. We have the world's best saxophone soloist, best cornet soloist in the theatrical business as well as the best xylophone player and team. We have as well Fred O. Cate, who can play a larger perfect chromatic range on our large saxophone (largest in the world) than can be played on any other sized saxophone.

J. B. Cate.
(Four Musical Cates.)

DISCLAIM "DEAL."

Alleging that certain legislative agents in Albany have been talking against the Green-Wagner Amended Agency Bill, Harry Deveaux, president of the Actors' Union, who was instrumental in placing the measure before the two houses, has addressed this letter to the Chairman of both the Senate and Assembly Committees which have it in charge:

"Dear Sir—I have been reliably informed that certain persons have been attempting to create an impression in Albany that the measure you are so kindly handling for us has been framed to suit certain interests. This is unfair and misleading and is being done to try to doctor up legislation to satisfy personal animosities against individuals and business interests that will not allow dictation.

"We, the Actors' Union, have no quarrel with any theatrical agent or set of agents nor with any of the combinations of theatrical managers, neither do we desire any conflict with any representatives of other theatrical organizations. What we are seeking can be made plain in a few words. If the measure is at all weak in these features there is every opportunity in committee to change the wording.

"We desire a flat fee of 5 per cent. on all theatrical engagements and only one fee on each contract.

"We desire a legal and just contract, drawn according to proper state and local supervision, fair to both employer and employee.

"We desire the same supervision over the registers of theatrical agencies as exists over all other employment agencies, and such as will give the authorities proper safeguards in regulating these institutions.

We desire to have the law to so protect the individual that an improper person cannot obtain a license and when protests are filed the complainant shall have proper opportunity to prepare and prosecute his claims before the constituted authorities.

"This is the substance and real purport of the measure and our conception of the law as submitted to you. Any statement to the contrary is not based on fact and we respectfully request your co-operation for an early disposition of the matter."

BESSIE LEONARD.

The subject of this week's cover is Bessie Leonard, the fascinating little impersonator appearing at the Plaza this week. Miss Leonard is new to vaudeville, but has had considerable experience in musical comedy despite her extreme youth. She was understudy to Bessie McCoy in "The Three Twins," and in her repertoire of imitations Miss McCoy figures in the "Yama-Yama" song.

Another delightful bit of mimicry is Blanche Ring singing "Rings on Her Fingers," both subjects having been studied by association in the companies in which Miss Leonard has played.

In addition to her imitations, Miss Leonard has two or three catchy ingenue songs which are made to count unfailingly by her dainty way of getting them across the footlights. Miss Leonard scores quite as surely in her own proper person as in her imitations of stage favorites.

OBITUARY

Jackson Gouraud, well known about town and formerly a writer of "ragtime" music, died early this week at his home, 46 West 50th Street. Acute tonsilitis, which developed into blood poisoning, caused death. One of his best known compositions was "Waldorf Hyphen Astoria." It was about the time of writing this that he became acquainted with the widow of Henry Gillig, former Commodore of the Larchmont Yacht Club, and the daughter of E. B. Crocker, a California millionaire. She was wealthy, and after their marriage the couple spent a good deal of their time abroad. It was Mrs. Gouraud who gave a "snake dinner" at the Cafe Martin in January, 1909, to Odette Valery.

San Francisco, Feb. 23.

Ella Garrison, formerly of Jules and Ella Garrison, died here of pneumonia Feb. 19. The Theatrical Managers' Association took charge of the funeral, held Feb. 21.

Sarah Garnett Williams, mother of Percy G. and Reginald G., died at her home in Brooklyn last week at the age of 81. Percy G. Williams is engaged in theatricals. His mother followed the rise of the "Williams Circuit" with great pride, and made herself sufficiently intimate with vaudeville affairs to discuss them intelligently. Mrs. Williams always attended the openings of her son's theatres. Her marked resemblance to Queen Victoria was a matter of comment.

Frank V. Dunn died in Boston Feb. 17. He was 47 years old. After working at fairs and circuses several years he bought the Nickelodeon on Hanover Street, made money fast, and later bought the Palace on Sudbury Street, now the New Palace. He became manager for John L. Sullivan. In 1889 he joined forces with Charley Waldron, now of the Eastern Wheel. He quit the theatrical business two years ago.

Boston, Feb. 23.

Hanford A. Warner, for over **fifty years** manager of the original "Wild Men of Borneo," died Feb. 16 at his home in Waltham. He was 82 years old. Only one of the "Wild Men" remains. He is Plutano, 90 years old. His mate, Waino, died five years ago. After being the side show headliners of the country, the "Wild Men" and their manager retired to Waltham a few years ago.

Geo. Busch, known on the stage as Geo. Silly, who was injured while doing an acrobatic act at the American Music Hall, Newark, ten days previously, died in Newark Hospital, Feb. 18, the result of injuries to his spine sustained in doing a trick backward from a table. He belonged to the Actors' Union, members of which organization attended the funeral in the deceased's late home, Trinity Avenue, Bronx, New York.

Harry Wright, of Wright and Hastings at one time, but this season the manager of an independent burlesque show, died late last week in Pittsburg.

St. Louis, Feb. 23.

Clay Clemens, the actor, famous for the authorship and production of "The New Dominion" and other plays, died Monday in Kansas City, suddenly.

LONDON NOTES

VARIETY'S LONDON OFFICE.

404 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Feb. 14.

Last Monday and Tuesday were two busy law days for vaudeville people. A suit between Ernest Edelsten and the London Marinelli office, and another between George Robey and the Syndicate halls were decided. In the case of Edelsten-Marinelli, the plaintiff (Edelsten) was given a judgment of $500 for libel. It related to an incident in the booking of George Auger when that actor was over here a little over a year ago. The Robey case has caused quite a stir in music hall circles. The comedian was trying to call off a contract that he had made with George Adney Payne when Payne was booking for the Syndicate halls, or at that time the Oxford, Limited. Mr. Robey claimed that the contract expired at the death of Mr. Payne, as it was a personal agreement between the two. The agreement called for Oxford dates and two other halls in 1914 which were to be found by the Oxford company. The judge decided in Mr. Robey's favor. As far as that court is concerned, the contract is off. If the contract stood, Robey would be prevented by the Syndicate from playing anywhere within the "barred" circle from the Oxford before the dates in 1914 were played. The case will be appealed. The case of Edelsten against Marinelli will also be appealed. Another interesting suit of last week was Frank Bostock against E. H. MacNaghten, of the circuit by that name, to recover damages for the cancellation of a troupe of baboons belonging to him (Bostock) and booked into one of the MacNaghten halls. The reason given for the cancellation was the plaintiff's failure to send billing matter. The judge decided against the plaintiff. It is a matter of much importance over here about billing matter.

Fred Kitchen, who has been playing in his new sketch around the Gibbons time, opened for the Stoll office this week at the Hackney Empire.

It has at last been discovered that Bill Collins is going to be at the head of a very large concern that will not be exactly an agency, but that will book several of the larger acts around England. From the few facts that have been given out it is gathered that a limited company has been formed to run this agency, or whatever it is to be called, on a very large scale. The location of the new offices is to be at the corner of New Coventry and Rupert streets, which corner is midway between Piccadilly Circus and Leiscester Square. Several people who are well known to the music hall profession are said to be interested.

People watching a music hall show are sometimes called upon to stretch their imagination a long way, but it certainly must have been a very long stretch a few weeks ago at the Hippodrome, Sheffield, when Hayman and Franklyn were forced to do their act in the palace scene from the panto "Aladdin."

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atre's board of directors a net profit for last year is shown as $125,000. According to this a dividend of about twenty per cent. will be paid.

Vesta Victoria is now having a tour around the Gibbons circuit in London.

In the yearly report of the Empire The-Pete Armstrong is making arrangements to send one of his "Electrical Ballets" to Australia next season for a pantomime there.

Gardner and Stoddard played an odd week in Hanley at the Grand before starting their five months' trip around the Stoll time.

Arthur Bourchier and Violet Van Brugh have given up the dramatic sketch, "The Knife," at the Palace, and are now appearing in a very light one. It is just a conversation between the two. Probably nothing prettier has ever been seen in a music hall along these lines. The story might have been from a magazine, but it is splendidly done, and two people couldn't be found that better suited the situation. "A Marriage Has Been Arranged," it is called.

Graham's Marionettes is the latest light comedy act among those the Empire suddenly seems to have found a liking for, the act opening Monday.

Last week at the Tivoli Millie Payne sent two songs over well, though she followed T. E. Dunville, who most always makes them laugh. Mrs. Lewis Waller put on a sketch that had to be toned down after Monday, and a little more toning wouldn't do it any harm. There is nothing clever or funny in the piece and it is meant to be a comedy sketch.

La Pia, the dancer, who has been playing on the continent for a year or more, returns to London this week to open at the Palace on Monday.

The Four Amaranths, dancers, and the Alaskas, tumblers, are the latest bookings for the William Morris circuit in the States.

Eddie Belleclair, of the Belleclair Brothers, is laid up with a sprained back. The act will be idle for another week on account of the mishap.

"Hullo! London," is the name of a new Revue to be put on at the Empire, London, Feb. 19. George Grossmith is the author of the new piece and Fred Farren will aid him in putting the new show on.

Lafayette left London last week to play a few weeks on the Barrasford tour. The conjuror will hold over two weeks in Sheffield.

Drum and Major is the latest picked name for an act over here. Everyone is anxiously awaiting a team to start out under the name of Corned Beef and Cabbage.

A report from the Barrasford office states that the McLellan-Carson duo did extremely well at the Hippodrome, Brighton, last week.

"The Arctic" finished last week at the Hippodrome as a dramatic piece, the human actors leaving and the bears staying to do a regular act.

At the Coliseum this week Huntley Wright, the musical comedy fellow, appears in a piece called "The Little Father of the Wilderness." This is Mr. Wright's first venture in vaudeville.

The Kramers return to the Coliseum after playing about six months on the Stoll tour in the provinces.

A story is about concerning contracts held by Jules Jordan for the act of Jordan and Harvey to play the Gibbons circuit. It is said that the Gibbons people have cancelled about 60 weeks of work this team was signed for, the reason given being changing of partners that occurred when Jordan and Harvey went to the States a few years ago. There will probably be a law suit about the cancellation.

Van Biene, the 'celloist, has given up the pathetic idea altogether now and has put a sketch over called "Van Biene's Baby" that is all comedy. Van Biene stated the other day that if comedy was the thing the people wanted he might consider an offer for a dame part in next year's pantomime.

"The Vampire Dance," with Burt French and Alice Eis, closed last week at the London Hippodrome and started Monday for a round of the Stoll tour.

Hill and Whitaker play a week in South Shields for the Stoll office before sailing for America.

INTERNATIONAL VAUDEVILLE.

(Continued from page 3.)

building another Palace in Glasgow, giving about twenty-one theatres on the proposed Beck-Butt time. Added to this is the playing by the Palace, London, of an act one month or more, which may also be done at the Alhambra, Paris.

The new Palace, at Glasgow, will oppose the Stoll house there. Along with the Barrasford opposition this is apt to start a spirited war between the Moss-Stoll Tour and the new combination.

In this factional fight the Gibbons Circuit is to figure. Just now Gibbons is building the Paladium in London on the site of the old Hengler's Circus. This, it is said, is why Mr. Gibbons may find it advisable to dispose of his Holborn Empire, or perhaps allow some one to acquire part proprietorship in his circuit. Sydney Marler, who lately died in England, was a heavy financial backer of Gibbons in the new Paladium. The request of his estate to receive such money as the deceased had invested, a sum reported at over $100,000, may prove a drain upon Gibbons at a moment when money is needful for the completion of the new hall. Gibbons may have disposed of the Holborn hall ere this.

However, the entrance of Messrs. Beck and Butt into the open English field should be of great good to the English acts, which have been held down to low salaries for years through managerial combinations against them. Though the English managers fought bitterly among themselves, they never allowed the artist to reap any benefit. Tacit understanding has always seemed to prevail on the salary question.

If Mr. Beck leaves for London in three or four weeks. Butt postponed his sailing last Saturday, and left yesterday.

Under the agreement between the two managers the circuits will interchange acts and reports, with Butt in general charge in London. There will be many details to be arranged.

The Orpheum Circuit has taken a one-half share of all the foreign holdings, without having disposed of any of the Orpheum Circuit Theatre Co. stock to the English people.

The Barrasford houses proper are Alhambra, Paris; Hippodrome, Brighton; Hippodrome, Liverpool; Hippodrome, Leeds, and Hippodrome, St. Helens. It is not a certainty that the houses merely booking through the Barrasford office will be retained as a part of the circuit. That will not be settled until Mr. Butt, who left New York on Thursday on the George Washington reaches London. There has been some talk in London that the "outside houses" of the Barrasford Tour claimed the booking agreement ended upon the death of Mr. Barrasford.

The De Frece Circuit is comprised of Palaces at Manchester and Oldham, Hippodromes at Portsmouth, Southampton, Boscombe, Colchester, Bolton, Margate and Southend, with the Opera House, Tunbridge Wells; Empire, Wolverhampton, and Hippodrome, Bolton. Most, if not all of these, will be booked through the Beck-Butt offices.

In Europe the booking office to be established by Mr. Butt will officially represent all the western vaudeville interests here, headed by Mr. Beck. The Orpheum headquarters will assume a like position in regards to the foreign time.

Before leaving, Mr. Butt said that he thought the combination would work to the interests of everyone. He also mentioned that the policy of the Alhambra, Paris, would be straight vaudeville, run on Anglo-Saxon lines (plenty of acts with no waits or revues.)

Possession will be taken of the houses covered by the option on March 1, the new directors taking over all obligations since Jan. 27, last, the end of the fiscal year for the Barrasford Tour.

Neil Burgess died of diabetes Feb. 19 at his home in New York. He was buried last Monday from the funeral parlors of Stephen Merritt, the services being conducted by Mrs. Nellie Brigham, a spiritualist, in whom the actor had much faith and whose advice he often followed. In the role of Abigail, in "The County Fair," the deceased won great renown. About five years ago he retired from the stage.

Chicago, Feb. 23.

Tom Doyle, well known in the profession as Dancing Downs, died here last week at the County Hospital.

Joe Allmon, comedian and song writer, and Audrey Milton, vaudeville artist, were married Jan. 29 at Kalispell, Mont.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, Feb. 14.

As I cabled you last week, George Grossmith, Jr., of the Gaiety, London, has been engaged by M. Bannel to appear in the Folies Bergère Revue during the month of March. Grossmith will play the part of an Englishman, but speak in French (as best he is able), doing the same dance he is giving at the Gaiety with Gertie Miller, and singing "Yip-i-addy-I-ay." Grossmith says this is the way he intends to spend his annual vacation this year out of London. Chris. Richards will be due here afterward. M. Bannel is at present enjoying a well earned rest at Monte Carlo, a change he much needed after the worry in staging the present show. The chorus, dancers and supers here entail more training for each act than the majority of American managers can realize; it often takes them a week to learn to move together on the stage.

Next week will see a new sketch at the Olympia, to replace the one by G. Faydeau. "Feu la Mère de Madame," originally produced at the Comedie Royale by Mme. Cassive. The title will be "The Vistor," by Numa, in which Mlle. Polaire will appear for seven days only. I wrote from Rome last month that Fregoli would soon be seen at the Olympia. His second appearance at this house is now announced, but up to a few days ago his baggage had not arrived, and in fact the special cars carrying it from Italy had disappeared, even the railroad officials being unable to learn their whereabouts.

The names of the three Turkish wrestlers going to New York, which I announced by cable last week, are Ali Ahmed, Izzet and Halil Hodja. Wrestling has lost its charm somewhat in Paris, but two years ago it was a craze at the halls to be compared only with roller skating today. Speaking of skating, I may repeat that the new rink in the Rue d'Amsterdam, organized by Barrasford and Parkinson, opened on the 7, and has already caught on. That makes five now in Paris, with others in reserve, though I have heard nothing recently of the one to be built by Boon in the Rue d'Edinburgh.

Maurice Rheyal, secretary of the Union Syndicate des Artistes Lyriques, and editor of the journal published by that body, was recently seized by a paralytic stroke while working at his desk, and is in a dangerous condition, though progressing favorably and hopes to be back in his office in a few weeks. Georges Pasquier, administrator of the Etoile Palace is recovering rapidly. He made yesterday his first visit in six months to the popular hall he manages so well in the Avenue Wagram, and expects to be on duty as usual within a few days.

Manager Debasta, who after failing to make a success as co-partner with M. Rosenberg at the Apollo, took over the Concert European, has again suddenly closed down, without paying his artists. It is stated that some of the easy-going ones have two months' salary owing. A former director of this little hall will assume the responsibility of reopening it within a few days.

The floods having completely subsided in Paris (though many of the suburbs are still under water) the gay city has again settled down to work and play as if nothing had happened. Even during the height of the crisis the people were often unconcerned, going down in thousands to see the uncommon sights and passing jokes on the events. Many approached the parapet along the Seine, saying: "If that gave way, where should we be," which would be followed by a general laugh. And that is a thing which might easily have happened. This recalls the pastime of the Parisians during the Franco-Prussian War, when they would go out in the afternoon to amuse themselves by watching the German shells fly over the city. Everything is a source of entertainment for the French, and all finishes by a song. Thus we have several ditties, both serious and comic, concerning the floods, while the moving picture theatres are making a successful feature of that subject. All the theatres and music halls have now reopened, and much better business is reported. As a matter of fact the Olympia, Folies Bergère, Alhambra and Moulin Rouge are now attracting as if nothing had happened. The one theme of conversation this week is "Chantecler." Rostand has just cut out the punning verses in the third act, and the fact is reported as a vital question for humanity. All agree he has done well, though the immense success of the play as a "curiosity" was firmly established years ago.

We have a 3 act sketch in verse at the Ba-Ta-Clan entitled "Chanteclair," which has been revived by Habrekorn, and the characters are likewise birds. As this was produced and played 150 nights two years ago, no opposition can be made to the title nor the subject, and it is rather a good offset to Rostand's work at the Theatre de la Porte Saint Martin.

Kendrew.

THE SUMMER STOCK OUTLOOK.

Will H. Gregory, manager of the Stock Producers' Association offices in the Long Acre Building, is arranging the details for several summer stock companies to be operated this year by members of that body. At the close of the vaudeville season in Keith's, Providence, Chas. Lovenberg will establish the usual stock company. It will be headed by Helen Rymer, upon whom was bestowed last summer the unique distinction of having a life contract handed to her, engraved on a gold plate. Agnes Scott, Burton Churchill and Dudley Hawley are others engaged.

Sherman Brown will establish a stock company at the Davidson, Milwaukee. The company now playing at Keith's, Portland, Me., will continue all summer, and at Suburban Park, St. Louis, a company will support a group of stock stars during the heated term. The Duquesne, Pittsburg, and Chestnut Street, Philadelphia, will maintain their present stock organizations all summer. And there will be others.

WHAT "SKIGIE" THINKS OF GERTRUDE HOFFMANN

The Youngest Critic in the World Digests Miss Hoffmann's Latest Act, With Much Comment.

SKIGIE.

(This review was written by "Skigie" himself, on a typewriter, and is printed as written. He is now eleven years old. VARIETY has regretfully been obliged to discontinue the "Skigie" articles weekly, through the boy having become very "wise" from close observation and association. The article below bears out this statement.)

Something must have been the matter at the Monday matinee at the Colonial. There was about a Ten-minute wait before Gertrude Hoffmann came on. She opens with a song called "It Isn't that way any more." Then she imitates Eddie Foy, Ethel Barrymore, George Cohan. She had on a pink dress. Gertrude Hoffmann next imitates Eva Tanguay, she wears a glittery suit it shines when the spot catches it in the right place. The drumer makes so much noise that you cant hear her sing. She carries her own drummer, and he *can* drum.

Ruth St. Denis is fine, here hands look as if she had real snakes going all around her body. The four men are funny, they do the funniest dance I ever saw. The stage is all blue except in one spot, where the spot from the top of the stage is on a plat form. Twelve girls come out in blue costumes. Then Gertrude Hoffmann comes on as Ruth St. Denis. She has her arms behind her neck, and a jacket or green on. It looks like the colar of a snake. Then after she had gone these fellows from India start to dance.

Then a black drop comes down and she comes out as Anna Held. She has a dandy costume, just like the one Anna Held wore. She sings "I've Got a feeling." She went very big after that song.

The setting for Isadora Duncan is great, the stage is one mas of pink. Gertrude Hoffmann can certainly pick out the stuff she wants. She comes out and dances for about a minute then goes off, and the girls come in one of them brings in a basket of flowers and the others jump over it. Why they jump over them I don't know but they do it. Then Gertrude Hoffmann comes on again and dances some more.

I dont see why Gertrude Hoffmann is doing Harry Lauder. She does it all right but her act is so long if I was her I would cut it out. Nobody can do Harry Lauder Real good, but she does it as well as any of them. Then the drummer gets bisey, to cover up a wait the drummer does *some* drumming he does what the drummer in the Soul Kiss did. They throw the spot light on him.

The curtain goes up and Gertrude Hoffmann is on a sofa like Valeska Surrat, then comes the fellow as Harry. They go through the whole of Valeska Suratt's act. Then the lights go out and she sings "splash me" and goes off then the girls come out and shine mirrors all over the house like Alice Lloyd. The little tank she has for Anette Kellermann. She is on a wire and she is supposed to go in the tank but she dident go in Monday and the girls go in to.

Then she does Eddie Leonard I never heard him sing it so I dont know if it is good or not.

AMERICAN PARKS ABROAD.

"The real big item in show business just now is the construction of American Parks in Europe," said Sam Gumperts, general manager of "Dreamland," to a VARIETY representative Tuesday. Mr. Gumpertz lately returned from a two months' tour of Europe in the interest of the Coney Island enterprise which he represents. His visit took him to the principal cities of the Continent, and he came in close touch with the new departure in summer amusements on the other side.

J. Henry Iles, an English showman, has interested foreign capital in a syndicate which is now building parks in many Continental cities and is promoting parks in other cities where construction has not already begun. While foreigners are furnishing the capital, American showmen are furnishing the experience. By the time the summer season is fully on there will be an "American Park" in London, Dusseldorf, Brussels, Berlin, Budapest, Cairo, Egypt, with two each in Paris and Vienna.

Mr. Iles toured American parks as director of a foreign band a few seasons ago and then became interested in the subject of open air amusement. He is the active representative of the capital which has been invested in the corporation, but he has surrounded himself with American showmen and men experienced in operating parks or park attractions. Even the foremen of the working crews are men who have been engaged in the actual building of park attractions in this country.

Mr. Gumpertz is commissioned to select thirty American attractions and send them abroad for the Iles park circuit. Concessions have already been secured in the several resorts by Frank C. Bostock for trained animal exhibits; Joseph Menchen, for "Johnstown Floods"; the Thompson Scenic Railway, for "rides," and Paul Boynton, for "water chutes." Chas. Murray, an American press agent, is on the job, and there will be more American showmen concerned in the deal before summer begins.

Concerning "Dreamland," Mr. Gumperts said that many innovations may be expected, but at this time he is keeping his plans secret. It is known, however, that Frank Bostock will again conduct his animal arena and a new and enlarged entrance to Surf Avenue will be constructed. The more popular features of last season will be retained and a flock of air ships will be among the departures for the new season. Wells Hawks will again have charge of the press work and Mr. Gumpertz will be the active manager.

Edith Hollander sailed for London last week. She will remain on the other side until late spring and Joe Hollander will join her there after the close of Irwin's "Majestics."

CIRCUS NEWS

ACTS FOR RINGLING'S SHOWS.

BARNUM & BAILEY.

Konyot Family, wire artists; Four La Failles, strong men; Victoria Cadona, wire artist; Desperado, sensational dive; The Balloon Horse; The Four Jardys, acrobats; The Garonettis, acrobats; The Jeromes, statue poses; The Nellie Carroll Troupe, wire artists; Winston's Riding Seals; The Florence Family, acrobats; The Three Corellis, acrobats; The Three Davenports, principal riders; The Fassios, equilibrists; Bradna and Derrick, riders; The La Mar Troupe, aerialists; The Seigrist-Silbon Troupe, aerialists; The Patti-Frank's midget acrobats; Paula Peters' Monkey and Dog Circus, and "Charles the First," chimpanzee.

RINGLING BROS.

Albert Schumann's Horses; Lorch Family, acrobats; The Clarkonians, aerialists; Kobledillo, wire artist; Arthur Saxon Trio, strong men; Kealey's Telephone Elephants; Daisy Hodgini, rider; Dunham Troupe, aerialists; The Duttons, riders; Marnello-Marnitz Troupe, Aerial Shaws, Aerial Wards, Aerial Nelsons, Florence Harris, Lulu Davenport, Three Clarks, John Agie, Al McCree, Four Renos and Emma Stickney, riders.

FOREPAUGH-SELLS BROS.

Sixty-one Horse Act, Ty-Bell Sisters, aerial "teeth" act; The Albos, horizontal bars; Alpine Family, aerialists; The Franks, aerialists; Carl Handley Troupe, strong men; Avalon Family, wire artists; Hines-Kimball Troupe, acrobats; Ricardo-Peera Duo, aerialists; Ada Belle Edwards, strong woman; Lafferty, aerial contortionist; Paul Alvarez, acrobat, Rooney Family, riders; Lowande Family, riders; Lockhart's Elephants, Capt. Webb's Seals, Edna Weeks and Richard Walton, riders.

THAT WADDELL BOY!

Columbus, Feb. 23.

There was a meeting a few days ago in the Neil House, attended by Harry E. Rose, of Logan; James Anderson, of New York; Thomas McCarthy, of Chicago; James Doty, of San Francisco; W. C. Dale, of Washington (Ind.), and "Doc" Waddell, the circus publicity man.

Immediately afterward came the newspaper statement that there might be framed up a brand new circus for 1910, with winter quarters here.

When "Doc" was a boy in Portsmouth, so runs the tale, McCarthy went west and became wealthy. Now he has returned and will invest some of his roll in canvas.

JOE MAYER'S PROGRAM STAFF.

The circus program publishers are active these days, and the equipment of solicitors and men to sell the books with various shows has been completed. Joseph Mayer, who will publish the official programs for the "Circus Kings," has selected these men: Barnum & Bailey, Arthur J. Hirschler, in advance; Wm. Baker and six assistants, with the show. Ringling Bros., Hayman Mayer, in advance; Wm. Morrison and five assistants, with the show. Forepaugh & Sells Bros.', Louis Kusel, in advance; Tom Burke and four assistants, with the show.

Arthur Hirschler and Hayman Mayer are now on the road soliciting general advertising for the books.

"BLACK-TOP" MEN WORRIED.

There may be trouble ahead for the men who run picture shows under "black-tops" with circus and carnival companies and on fair grounds, which come within the corporate limits of municipalities.

During the past winter ordinances of a most stringent nature as to the operation of moving-picture machines have been passed in scores of cities and towns. Fireproof booths are in nearly all instances required, often a brick foundation is a mandatory part of the ordinances, and in a general way the determination to lessen the danger from stampedes as well as fires has been evidenced in every State in the Union.

It is feared that in all cases this feature of the licensing of circuses and shows cannot be "fixed." A side light on the situation is causing many to wonder how the Patents Co. is going to collect its $2 weekly royalties from the traveler exhibitor, who in a majority of instances, owns his machine. And also about "licensed" and "independent" films. Last season the Patents Co. had not clinched its grip on the picture business as tightly as it is supposed to have it now. There may be some surprises for the showman who travels with projecting machine and reels of pictures, licensed and unlicensed.

BACK FROM EUROPE.

Burt Cole and wife returned from their winter vacation tour of Europe last week on the George Washington, and have settled in their home at Tottenville, Staten Island, to spend the few weeks which remain before Mr. Cole again opens with the Hagenbeck-Wallace Show at Peru, Ind., for his tenth year with that organization.

OFF TO HUNT INDIANS.

Johnnie Baker, the old-time trapper, scout and guide, who has for the past twenty-five years lived a domesticated life in the summer camp of Buffalo Bill's "Wild West," and of late wintered in New Rochelle, departed for Pine Ridge, S. D., yesterday (Thursday) to hunt Indians.

He goes armed with a permit from the Interior Department to engage about a hundred red-skins to travel with the "Two Bills'" Shows the coming season. Chief Iron Tail, a Sioux who has lost all track of his age, will head the delegation after a year's lay-off.

RICE REAL MANAGER AGAIN.

Last Sunday "Bill" Rice shook Broadway and made tracks for Staunton, Va., where he will inaugurate the tour of Norwood, a hypnotist, whom he will exhibit in opera houses, playing week stands, until weather will permit showing under canvas. Rice has won his spurs as manager of hypnotists, although his own special line of work is parachute jumping and carnival management.

Bessie Longnecker, known to circus side-shows as "Baby Madeline," a child of seven, who tipped the scales at 250 pounds, was fatally burned at the home of her parents in Columbus, Ohio, recently.

"ENTERTAINING THE PRESS."

Two press agents remain to be placed for the three Ringling Shows. For the Forepaugh-Sells Bros. Beverly White, formerly of the Gentry Shows, and Harry Earl, last season with the Sells-Floto Shows, have been signed as "relay story men." Harry Lindley has been added to the "relay" staff of the Barnum & Bailey Show, which also includes last season's men, Jay Rial and Dexter Fellowes. The contracting will be again entrusted to Roy Feltus. For the Ringling Show Chas. White will contract, as usual, and Guy Steeley is retained as one of the "story" men.

As first told by VARIETY, Richard H. Little, the well-known Chicago newspaper writer, will succeed James Jay Brady as chief of the Ringling Show press staff. Guy Steeley, and not Roy Feltus, is now employed in the Ringling Bros. New York office, preparing the newspaper work for the three shows.

RHODA ROYAL WITH "TWO BILLS."

Having just about finished his midwinter circus dates, Rhoda Royal will now turn to the preparation of a sixteen-horse high-school act for Buffalo and Pawnee Bill's Wild West this season. This style of horsemanship will be a prominent feature with the "Two Bills" as in addition to the Rhoda Royal act Ray Thompson and wife will work Joe Bailey and Irma G. during the performance.

EARLY BIRDS WINGING.

Toledo, Feb. 23.

The early birds of the circus advance forces are busy. An agent for the Ringling Circus was here a few days ago and announced that the Baraboo outfit would make Toledo its stand June 13.

BARGAINS IN ANIMALS.

(Special Cable to VARIETY.)

Paris, Feb. 23.

Bidel's Menagerie was sold yesterday at public auction, the total effects realizing $3,660. Frank Bostock, the American animal trainer, bid in a number of wild animals, getting them at record low figures.

Jones Bros. will have a fourteen-car "Wild West" show on the road this season, equipped largely with property purchased at the Cole Show auction. J. Augustus Jones is now in the west securing Indians and cowboys for the exhibition which opens at Corry, Pa., where it is now being formed up, in April.

France Reed, the circus rider, is rehearsing a comedy act with a partner in a Jersey City gymnasium. He received word this week that his ring horse, stabled in Florida upon the close of Howe's Greater London Shows, of which he was a member, had died. Reed had used the animal so long and become so accustomed to its gait that he fears difficulty in replacing it.

Mlle. Bonita Loraine has signed for the Sells-Floto show for the coming tour.

RINGLING'S REPORTED PROFITS.

The daily papers throughout the country are carrying a story to the effect that Ringling Brothers have divided $1,000,000 as the profits made by the Ringling and Barnum & Bailey Shows last season. The Barnum & Bailey "velvet" is placed at $600,000. The report is credited by the daily papers as having started in Baraboo, where the Ringlings have their home, but the daily papers don't know the Ringlings as well as they should before publishing, with a serious face, such a statement.

It is known by trade papers in closer touch with the circus game than are the dailies that the Ringlings will not willingly give out, for publication, the news which centers around their attraction, let alone taking the public into their confidence as to the amount of money they have made. They are too clever as showmen to herald the fact that they have cleaned up a million dollars at a time of the year when their contractors have just started out to get city, state and county licenses at as cheap a figure as talk and diplomacy can possibly accomplish.

The Ringlings are not anxious for the newspapers to get this "million-dollar" impression when their advertising contractors will so soon appear in the business offices with an argument against big contracts.

This "profit" story looks to a disinterested person as though it were the bright idea of a certain circus man who has access to the Associated Press wires and has thus "started something" in the way of trouble for the Ringlings, whom he most dearly hates, as a sort of "first gun" in a campaign of opposition and embarrassment which he threatened last year to develop this season along new lines.

No man in the circus business knows better than this same rival showman how great a figure newspapers cut in embarrassing or "boosting" a show, and as he is a newspaperman he knows that "the press" has been gradually developing ideas of its own concerning the paucity of circus advertising and the plethora of advance notices.

It really looks as though first blood for a new and unexpected punch must be awarded, even while snow is on the ground, to the husky circus gladiator who dwells within the shadow of the Great Divide.

The matter of allowing the Ringling Bros. to use the Sullivan Billposting Co.'s boards for the New York engagement of their circuses, an opposition to the Association plant, was referred to a special committee at the recent meeting of the Association directors in Chicago. It is remembered that last spring the Ringlings disliked being kept off the choice locations in the Metropolis which the Sullivan firm controls.

Harry Gunning, who graduated from the ranks of circus car managers to a position as right hand man with the Bryan Advertising System in Ohio, has retired from the bill posting business and has taken up the promotion of aviation meets. Ed Clarey, an American showman, who put over some big amusement schemes in London, is interested with Gunning in the new deal.

THE WOMAN IN VARIETY

BY THE SKIRT.

Eddie Darling is wearing with his dinner coat the cutest stock bow, which gives him a very ministerial air. Mr. Darling is rather a clever imitator. The other evening at the Knickerbocker he had the table in roars through mimicking a very well known young woman in vaudeville circles.

When Annabelle Whitford comes to town she is going to show something new in a Grecian gown. It is the palest blue, beautifully draped, over which a scarf of deeper blue is worn. Her second dress is a "Nell Brinkley" costume in the regulation white broadcloth with pencilings of black.

It has been predicted that Gertrude Hoffmann couldn't last under the strain, but Gertie is there with her voice better than ever.

Mrs. Gus Edwards dug down deep in her grandmother's trunk and brought forth a Chantilly lace scarf about sixty years old. Mrs. Edwards wore this the other night in the Madrid, and all the women there were envious of it.

Maud Fulton, a little stouter perhaps, but prettier than ever, is wearing this week two new costumes, one a yellow with black collar and cuffs (I would discard the bow) and a black velvet, beautiful in its simplicity.

Cheridah Simpson at Hammerstein's wears a very handsome gold gown.

Blanche Ring in "The Yankte Girl" at the Herald Square is wearing some very becoming gowns. Miss Ring proved that a "Middie" blouse can be shown off properly by having it fitted. A "Betty" hat in blue and white was very sweet. An ankle length dress in heavy lace, and a white and silver gown worn in the second act, were very beautiful. The white and silver in the last act has an exact model of the gown Miss Ring wore in vaudeville last spring. Eva Francis in some simple dresses looked very pretty until she put on a bonnet. The bright red dress of Dorothy Jardon's was very startling but nevertheless handsome. The chorus is well fitted out, but then, it is very easy to get good effects when the scenes are laid in Spain. The "show girls" had on as much as they could possible carry. One girl was particularly pretty, the one who affected the coral shades.

Mr. and Mrs. Jule Delmar, of Broadway and New Rochelle, have a maid the color of ink. On her "evening out" Mrs. Delmar noticed the girl hadn't taken advantage of it, and hearing her running back and forth investigated, finding the colored girl in a frightful state, her face smothered in paste. The girl had mistaken Mrs. Delmar's tooth paste for cold cream and had massaged her face with it.

Nella Walker (Colonial) looks the real type of an American girl in her white suit and Panama hat.

I heard about a pleasant little thing happening last Saturday in one of the New York burlesque houses. A woman in the company threw a light solution of ammonia into her husband's eyes after the matinee. She thought it was vitriol, but the suspicious druggist mixed up the ammonia for her instead. The husband is with the show; his wife is "at liberty."

Girls, if you must faint go to the Colonial on Monday. Frank Jones will carry you into the retiring room in the most cuddling manner. On Monday afternoon a girl fainted there, both Mr. Jones and Miss Revell were there with all the first-aid-to-the-injured.

Mrs. Patrick Campbell remarked last week that she had at last met a woman who could say "damn it" to suit her. The woman was Nellie Revell, the busy little press representative for the Percy William houses.

GOING TO SACRAMENTO.

San Francisco, Feb. 23.

An authoritative statement says that the Orpheum Circuit intends building a theatre in Sacramento. Several sites are being considered.

A PIPE DREAM.

By CECILE GORDON.

(With apologies to Marie Correlli and dedicated to the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION, Chicago.)

I dreamed last night the future before me was as black as "KOHL." I stood outside the "MAJESTIC CASTLE" a "MEAGHER" light burned in the eleventh story window. A lonely "MILLER" had been fluttering around about three weeks. I could not gain an entrance, so I wandered on down "BAD-STREET" just to "PASTIME" until I came to a "BUTTERFIELD" filled with fellow artists. You can hear the donkeys "BRAY" and see the "ROSALIES" and "CELIAS" bloom.

I approached one fellow and said "HAY-MAN," but he handed me a "TOM MURRAY," and never looked around. I said, "HAY-MAN" again. "Well," said he, "what do you want to MUCK-EN-FUSS" about. Said I, "What time does my act go on?" Said he, "About SUN-TIME." He said, "Go up past COLLINS-VILLE until you reach BERCH-HILL, and don't bother me, I am busy with the manager."

I travelled on through "SWAMS MUCK" and "MEYERS," through "EDDIES," until I reached "BERCH-HILL." I found the hill very hard and stoney (faced).

I then made up my mind to capture the "MAJESTIC CASTLE." This is not parrot repartee or chirping of a "ROBIN-SON." I have stated the "CASE-EE." I have things down "PAT," and I use hard "KOHL," so watch my smoke.

NEW ORLEANS DEAL PENDING.

New Orleans, Feb. 23.

There is a deal pending between the Audubon Realty Co. and the Shuberts, which if consummated, will mean the erection of a theatre at the corner of Canal and Burgundy Streets. The location is easily the best in New Orleans for a theatre.

NEW $60,000 PARK THEATRE.

Boston, Feb. 23.

Manager Carl Alberte of Norumbega Park, has announced that plans and specifications had been accepted and the contract signed for building a new outdoor theatre at Norumbega to cost $60,000. It is to be ready for opening of the Park season on May 30.

Last summer the old theatre at Norumbega Park was burned to the ground.

Billie Burke is arranging to put out a new comedy act called "Night School."

BILLY GOULD IN SPOKANE.

My, but Spokane has grown since I was here last—twenty years ago. Now they have doors and windows in the houses and I haven't met a "yegg" man in thirty hours. Twenty years ago the audience would come to "John McGrane's Variety Theatre," leave their wheelbarrows outside and check their dinner pails. Now they leave their autos outside and check their furs. Twenty years ago John paid his "hired hands" mostly in beer checks. Now the Orpheum pays any one artist on the bill more money then McGrane's entire show cost, and still some carriers of ivory craniums kick. I never will, again.

Good doctor's advice to monologists:

If you have to deliver a long monolog and your throat is sore—cut it.

If you are looking for "trouble" the best and quickest way to find it is in a dictionary.

There is a pound of gold in every ounce of philosphy, but the banks won't cash it.

To big headliners:

Many a first class race horse finished by pulling a cab. History repeats itself—often.

Met an old contortionist, "Arlis," here waiting on table of the Spokane Hotel. He injured himself four years ago doing "close bending" and his doctor told him it would kill him if he contorted any more. He started to show me that he could still do a good stunt when his wife exclaimed: "My word, if I catch you bending." (This joke is intended for my English friend, Mr. Bird.)

Elbert Hubbard, editorial writer, is going on the vaudeville stage. Lee Harrison, vaudevillian, is going to be an editorial writer. Everything equalizes.

Stopping for an hour at Green River, Utah, while the conductor went home to put on a clean shirt, I took a good look at Green River. There isn't a headache in a barrel of it. (I'll have to write and explain this liquid joke to Mr. Bird.)

For the western soubret: I was thinking of Fay Templeton, Ethel Levey and Yours Truly Shattuck today. I would have thought of Maud Ryan but I forgot her name.

What is the use of having a press agent if you haven't anything to press?

Miss Douglas, of Douglas and Douglas, had a bad fall at the Orpheum, Thursday night, hurting her knee cap. She was out of the bill for four shows only.

An old schoolmate of mine, Joe Muller, is manager of the Orpheum here. I was both surprised and glad to meet him again.

Polly Moran, also on the Orpheum Circuit, says: "Life in show business is just one damn town after another."

J. Francis Dooley and his partner, Corinne Sayles, are doing extremely well on the Beck Circuit. You should see the Sayles-lady (department store stuff).

A SELF-MADE MANAGER TO HIS BOOKING AGENT

BY J. A. MURPHY.

(MURPHY AND WILLARD.)

(The twenty-second of a series by Mr. Murphy, detailing the hypothetical reports and trials of a "small time" manager.)

East Cranberry, O., Feb. 22.

Dear Mike:

I went over to West Cranberry last week to look at the show and talk about affiliating myself with the man over there, and he says if we combine ourselves together, his theatre ought to be a cut week on account of it only being a trolley ride from East Cranberry to West Cranberry.

I looked in his book that tells the acters wages and showed him mine. He uses the same cost mark that you do, and I found out that he had hired some of the same acters as I did for five dollars less. He says he has a smaller theatre than I have but I have got the smallest stage so that ought to even it up.

We didn't make any arrangement yet for sure but maybe I will. He said we had better have a drink, but I never drink no licker so I took cut plug smoking tobacco. After this if any acters play in West Cranberry before they play me I want them for five dollars less, so remember it.

I don't know what to say about the show this week. Hamble and Egglin had my audience laughin fit to bust while they were on but when they were done nobody clapped none. So I guess they ain't much account. Then the Cymbeline Trio came on and the audience just set and listened till they got through and then clapped a whole lot so I don't know whether they are good acters or not.

The Hughes Musical Trio which is special feature, plays as loud on the bugles as our whole town band. The red-headed feller that is the boss of the act had a row with my fiddlers when he practiced and said he would give his show without them.

The woman in the act is a mighty good looker but she ain't a bit sociable. The hoop rollers took pretty good, but my wife don't care much about them. Neuchatelle, the feller that impersonates a lady, has some fine clothes and looks better than some of the real women that has been here. He threw a kiss at old man Shiveley at the matinee, and the old fool most went crazy 'till he found out she was a man. He gave me one of his pictures on which she wrote, "To Mr. Sowerguy, the nicest manager I ever have met." He talks just the same in trowsers as he does in skirts. She is out shopping with my wife this morning. I suppose it is all right but I wish I had never gone into this theatre business. They are workin right lively on the Stadium across the street. They are going to have four dressin rooms which is a waste of money.

A friend of mine who is a subscriber says there was a big meetin last night of all the stockholders to pick out acters for the show. They squabbled all night and only picked out one act which was a living statuary act. I wonder if it is Millie Lanude. Old man Shiveley wanted to get the Black Crook, he says he seen it when he was a boy and there was lots of gals in it. Ed Wackhorse wanted Minstrels and Shep Wrenchy wanted The Blond Typewriters. The meeting broke up in a row. *Adam Sowerguy*, Manager.

JERSEY CORPORATION SPELLS FREEZE-OUT TO FILM RENTERS

Patents Co., by New Move Tightens Its Death Grip on the Motion Picture Trade. "Exhibitors Next?" Asks the Showman.

Developments of this week make it evident that the General Film Co., recently incorporated in New Jersey for $2,500,000, is the Patents Co.'s first move to take over the whole exchange business of the industry. Within six months, say those in the know, there will not be an exchange operating in the United States, while the General Film Co.'s stations in twenty cities will do the distributing of moving pictures.

The method of the change is pretty well understood among exchange men. The Patents Co. will soon begin to cancel rental contracts. By the gradual freezing out of the lesser concerns the total number will be reduced to about 30. The General Film Co. will then use its $2,500,000 capital to buy in the survivors who will represent the strongest factors among the middlemen. The selected members are so strong that they could come pretty near setting up an opposition, or at least making such a legal fight as to drive the Patents people to expensive compromise unless they received adequate price for their business.

There is no kindly motive in the purchase. The little fellows will be thrown overboard without compunction. It is only the strength of the others that saves them.

The Patents Co.'s Jersey corporation remained snugly under cover, thanks to its neat arrangement, until the report in VARIETY last week. Immediately a renter scented the "freeze-out." He journeyed to Philadelphia and put the whole proposition up to "Pop" Lubin, pretending that he was familiar with all the details. "Pop" fell for the bluff and admitted that such was the plan, according to report.

The story spread quickly and was known all over the trade two days later. To an inquiry Mr. Lubin said: "Yes, the Patents Co. is going into the exchange business. It is merely the process common in industrials of cutting out the middleman. We can see no good reason why renters should draw down tremendous profits and ride in automobiles while we might just as well have that money. Another thing that enters into the consideration is this: the control of the rental business will give us a free hand in regulating the trade. Fourteenth Street, New York, is a sample. Now there are three houses showing pictures all within a stone's throw. Had we the rental end of the business, we would prevent this and bring the different theatres in line, for there is no doubt but that so many houses close together injures the business generally."

At the last meeting of the Patents Co. licensees there was heard a good deal of talk about the Patents Co. and its designs upon the rental business. The move was then regarded by the "wise" ones as inevitable. It has been foreseen ever since the Buffalo Convention two years ago. At that time commenced the decline of the exchange man. Under the guise of bettering the film market the Edison people foisted the film leasing "bunk" on the renter and ever since the lines have been drawn tighter and tighter.

The compromise between the Edison and Biograph Companies which brought the Patents Co. into life, was his final undoing.

Exhibitors and showmen generally are wondering when the Patents Co. will move on to complete its conquest, by going into the exhibition business. That it will do so few doubt, although the final checkmate may have to be done slowly and "under cover." Such a move is far from impossible, being merely a question of money. A move to take over the exhibition business would be no more radical than has been the assault by other manufacturing "trusts" upon their retail trade, and examples are not hard to find where such assaults have been entirely successful.

The crystallized opinion of the trade seems to be:

"NOW IS THE TIME FOR AN INDEPENDENT TO ENTER THE FIELD."

INDEPENDENTS STILL HEADLESS.

There still exists a vacancy in the office of President of the National Independent Moving Picture Association, made vacant by the resignation of J. J. Murdock. The Executive Committee, which has power to supply the vacancy, is awaiting the return of Mr. Broulatour, American representative of Lumiere, to secure his acceptance of the office which will, in that event, be tendered to him. Some of the Independents think it is all right to have the chief office of the Association held by a foreigner, inasmuch as most of the Independent films are of foreign manufacture.

PICTURE THEATRE DISASTER.

A moving picture theatre in Patton, a town near Johnstown, Pa., dropped into the basement of the building when the floor collapsed during a fire, last Saturday night, Feb. 19. One person was killed. The fire started in the basement while the theatre was filled with spectators. Many persons were pinned down by timbers, and only through heroic work on the part of volunteers was a greater loss of life avoided.

BERST OFF FOR PARIS.

The American representative of Pathé Bros. left for Paris last Saturday upon a sudden decision to make the trip. It is reported that his mission at this time is to inspect the Pathé plants which were inundated by the recent floods as well as to discuss the recently formed corporation which is expected to gobble up the licensed film rental exchanges.

EDUCATORS SEE "MODEL SHOW"; FRISCO THROWS OUT 32 FILMS

While New York Educators are Treated to Elevating Picture Exhibition Pacific Coast Guardians of Morals Condemn Over a Score of Releases.

San Francisco, Feb. 23.

At a recent meeting the San Francisco Board of Censorship condemned thirty-two films as unfit for public exhibition. Of the number five were Independent products and the other twenty-seven the output of the Patents Co. licensees.

The list follows:

"Saved by a Sailor"	
"Vengeance is Mine"	Warwick
"Honor of Thieves"	Biograph
"Bank Messenger"	Lubin
"The Vaquero's Vow"	Biograph
"Concealing a Burglar"	Biograph
"Money Mad"	Biograph
"The Fatal Card"	Lubin
"Gendarme's Honor"	Pathe
"In Hot Pursuit"	Urban-Eclipse
"The Black Viper"	Biograph
"The Murder in the Red Barn"	
"A Victim of His Honesty"	Pathe
"The Tramps"	Le Lion
"A Lucky Husband"	Pathe
"The Hindoo Dagger"	Biograph
"Wrongfully Accused"	Essanay
"Foiled"	Lubin
"Romance of a Rocky Coast"	Lubin
"The Villain's Wooing"	Centaur
"Forced Into Marriage"	Pathe
"Caught in His Own Trap"	Pathe
"Brother and Sister"	Centaur
"A Pair of Gloves"	Pathe
"Shadows of a Great City"	Itala
"The Smugglers' Game"	Selig
"Maggie, the Dock Rat"	Kalem
"A Slave's Love"	Pathe
"The Window Recess"	Biograph
"The Last Look"	Pathe
"Bad Companions"	Pathe
"Night Duty"	Pathe

Last Saturday night in New York City before a gathering of educators of New York's sons and daughters, a "model moving picture show" was given, with film "passed" by the "Board of Censorship."

This "Board' is the same piece of plank that "passed" the films or was supposed to have passed them, that were shut out of San Francisco. The Censorship Board for moving pictures was organized over a year ago, with great eclat by the Edison-Biograph combination. Press work immediately said that the time had come! From then on pictures would be pure! Someone must have immediately slipped all the on-the-level "Censors" some "dope," for they have been sleeping ever since, at least as far as their duties as "Censors" carried them.

In the Board of Education rooms, where the "model" films were shown, Supt. Maxwell of the Public Schools of New York, and Dr. Charles Sprague Smith of the People's Institute, this city, were among those present.

Several "industrials" were sent over the sheet, and there were "interesting and instructive" views also. Supt. Maxwell said that moving pictures would not be adopted for school room purposes in New York.

While this affair was being "pulled" to remove the taint now attaching to moving pictures in general all over the country, the Superintendent should have addressed the assemblage, explaining that the same children the picture manufacturers would like to exhibit "clean" subjects before, also go to the many "picture shows" where morbid and indecent pictures, the same as those thrown out in San Francisco are shown.

The good and the bad pictures are supposed to pass before the "Censor Board." How some of the horrifying subjects evolved in diseased minds for the purpose of making children steal, beg or borrow nickels and dimes to take the hazardous chances of seeing these crimes visualized in "motion pictures" among the many death-trap "store shows" scattered all over, even get by a sane censor, is a problem that, while it has puzzled everyone who realizes the length picture subjects have gone to in their themes, is still unraveled.

The People's Institute has an arrangement with some theatres whereby its members are entitled to a discount for tickets. For this patronage the Institute demands the right to censor the performances given in the theatres so patronized. When an objection is made to a play or act, unless the complaining matter is climinated or refined. the Institute leaves the theatre alone. A People's Institute with those lofty aims might look over the picture field, and lend its influence to oblige the picture makers to consider the young. It is a fact that children are mainly attracted to the "picture shows" by the degenerating influence of the indecent or blood and thunder film.

Worcester, Feb. 23.

Police Chief David A. Metthews is censoring moving picture films by having patches put over those parts of any film showing crime scenes or anything which the Chief regards as suggestive or immoral. The picture house patrons have been puzzled the past week at seeing films lead up to the climax of a crime and then having several feet of nothingness unreeled for them. The dagger is not allowed to strike nor is the gun allowed to play. Neither can the amorous youth display his excited emotions too freely. The censor rule is being enforced to the limit, with Police Lieut. George H. Hill as censor for the Chief. The Lieutenant sees all films before they are released for use.

PARIS PICTURE TRUST.

Paris, Feb. 14.

It is stated that a large foreign corporation has been formed, with a colossal capital, with the object of bringing all the cinematograph theatres in Paris under one direction. The said company has commenced by acquiring a hall, containing 1,200 seats, in the Faubourg montmartre.

It is likewise reported that the Cinema Halls Company will reappear under a new form; while another company is being formed for the purpose of manufacturing films.

Mr. Eastman, of the Kodak Co., Rochester, N. Y., and M. Brulatour, American representative of the Lumière Brothers have arrived in Paris. A meeting has already been held between the head of the Eastman concern and its principal French clients.

VARIETY'S OWN PICTURE REVIEWS

"His Last Burglary" (Biograph).

There is in this film disclosed the best actor in the moving picture business. He is still in swaddlings and is the slickest baby on record. The point of the film turns on the youngster, and by his gleeful spirits, cheery smile and chubby-legged kickings up he makes good all over the place. A husband and wife are so poor they cannot afford to buy milk for the baby, so they decide to dispose of it by taking it to a "swell" mansion and, stealthily, depositing it in a chair. In the baby's hand they place a note, telling how tough things look for the youngster and beseeching for him kind treatment. Another husband and wife have just lost their baby by death. The mother is, naturally, grief-stricken and the husband is, by force of circumstances, a burglar. He starts out on what he vows will be his last burgle. Reaching the mansion where the baby has just been taken, he enters through the same window to burglarise the place that the poor father entered to increase its number of occupants. The burglar looks around for plunder. Right here the baby gets the center of the stage. He is lying on his back in a cushioned arm-chair and about all that can be seen is his chubby little hand waving the note as if in frantic effort to attract attention. The burglar reads the note, discovers that the baby is a foundling and joyfully bears him away to fill the empty crib at home. Subsequently the poor parents of the child are notified that one of the man's patents has been accepted by a big concern and a check for advance royalty is sent in the letter. They start off to get back their baby, but find no trace. The wife loses her mind, and things are in a bad way. The burglar, reformed, is now the coachman of the doctor called to treat the suffering woman, and by listening to a conversation between the father and physician learns that the baby at his home is needed to restore the reason of its mother. He brings the child to the woman's bedside and the film ends with the kid still gleeful and chirping—indeed, the observer can almost "hear" him chirp. He is a pippin and wins forgiveness for some of the Biograph's recent misdeeds in releases. WALT.

"The Englishman and the Girl" (Biograph).

An Englishman of extremely foppish demean arrives to visit friends at a village where the young folks are rehearsing for an amateur performance of an Indian drama. The Englishman has heard so much about Indians he believes they run wild in the streets. His suspicions are encouraged by the young men of the town, and when they have him worked up to a proper pitch they cut loose in their theatrical costumes and attempt to give the Englishman a scare. He has quite a fright, but soon recovers his composure, and puts to rout the practical jokers by reckless flourishings of a revolver, which he fires in the air. This is a fair comedy film; nothing more, however. WALT.

"Through Snow to Sunshine" (Lubin).

This is a kinetographic record of a bridal tour, started in the deep snows of Philadelphia, and terminated in the sunny delights of a Florida winter. Jacksonville, St. Augustine, Palm Beach and Miami are visited and the tropical beauties of those pleasant spots are shown. There is a little drama thrown in. The husband has never met his brother-in-law, and yielding to a temptation to tease her young sponse, the bride leads young hubby a merry little chase for a few feet of properly licensed film. The reel is a splendid example of how harmless and how interesting a moving picture can be when a manufacturer uses gumption enough to make it so. Lubin has done splendidly, and should be encouraged. WALT.

"His Fears Confirmed" (Gaumont).

A clown is suspicious of an acrobat's attentions to the soubret, she being very dear to the funmaker. Upon leaving the acrobat and the girl alone in a room the clown observes, through the key-hole, that here is something going on which would make a good moving picture for the Patents Co. So he gets a taking camera, puts it to the keyhole and in another scene develops the film. Later the interior of a lamp-house is shown, and the clown turns the picture loose upon the screen. Only a small part of the result can be seen from the front, for the reason that the circular aperture through which the business end of the lens is supposed to project marks the circumference of what is exposed to the auditor's view. The picture as thrown upon the screen must have been something naughtsline to behold, for the clown makes a mess of the film, puts the machine out of business and falls upon his knees in evidence of great distress. The picture which he took through the keyhole may be reserved as another ladies' and children's release some day. WALT.

"The Trapper and the Redskins" (Kalem).

"The Trapper and the Redskins" is the conventional border drama as shown in moving pictures, except that in this case the Indians are something like the real thing in dress and appearance and the acting both of the aborigines and white people convincing. An added attraction is the series of pretty open-air winter scenes. A pioneer trapper leaves home to attend to his snares, warning his wife to watch out for Indians. The mother soon observes the approach of the savages. She and her young daughter back into the log cabin and prepare to defend it. After killing a few Indians, she is overcome and they rush in. One party of the attackers carry off the girl, leaving the mother with two others. They have a knife fight for sole possession of the woman, in which each kills the other. Seizing a rifle the mother starts out to trail the band which has taken her child. Meanwhile the husband returns home and finds the ruin. He also starts out to trail the Indians. The father reaches the camp first and finds his daughter tied to a tree. He kills more Indians and is attacked from behind just as the mother arrives on the scene, reinforced by neighbors. The band is killed off in fine stockyard order, and everything ends happily except for the poor Indians. RUSH.

"The Little Beggar" (Pathe).

A capital surprise finish makes this reel a novelty. A ragged little waif is seen begging on the streets. He approaches a group of diners in a sidewalk cafe, but they repulse him. An apparently kindly woman who happens to pass by intercedes in his behalf, and everybody contributes money. Next the youngster approaches a richly dressed man drinking in the same sort of a resort. The man waves him away. The child starts to move, but faints, apparently from hunger. The man picks him up and summons a waiter to give him something to drink. Just then the audience from a nearby theatre reaches the spot, and the man passed the hat around. The surprise is when the boy, man and woman in the first scene are seen to climb into an automobile, and it becomes apparent that the whole thing is a "frameup," a thing which no one had suspected before. RUSH.

"Girls of the Range" (Selig).

This is a real "wooly western" film, with hundreds of gun plays, abduction and d-e-a-t-h. The natural scenery (much resembling vistas of California) is as beautiful as the painted article is unsightly. Selig has just two results in the scenic line; natural and delightful and "phoney" to the rankest degree. With regret, it must be recorded that of late he has taken to indoor monstrosities and painted landscapes, much to the undoing of his previous good reputation for photographing nature's glorious works. In this film there is a villain who, with companions equally vicious, abducts two pretty ranch girls right in front of Selig's camera man, and there is a rescue by a troop of cowboys, who put an end to "Fresno," the bad man, and capture his companions. It's all about revenge, and plenty of it. Some one-sided "gun-plays" are made, a particularly ridiculous effect being a section where "Fresno" is held up by one man and made to eat a piece of paper on which he has written an insulting message; his half-breed sweetheart stands behind a table, never moving, when she has a rifle within easy reach, and could have shot the cowboy to bits—but that would have spoiled the grandstand gun play. On a bunch of twelve men are twenty-five or fifty pistols, and there is hardly a yard of film which does not carry a flourish of a pop or an attempt to do so. The reel is particularly good for women who drop into a picture show after a shopping trip; it's very soothing, and for Saturday afternoons a dime novel could go with it as a souvenir for the kids. WALT.

"Duped" (Gaumont).

A dealer in antiques works a ruse to dispose of a group of old busts which are shown on the shelves. Between the leaves of a book, which he afterward advertises for sale at one cent, he pastes the information that his fortune is in the busts. The man who buys the books comes back and buys the busts. He takes them home, knocks them to pieces with a hammer, and not finding any money runs amuck. He smashes all the busts in his own house and then runs into the street, smashing statuary in the park and doing all the damage possible as he wields the hammer. He is captured and placed in a padded cell. On the floor is a lot of straw, and while the man lies exhausted in the filthy bedding a huge bug is shown ambling around the top of the lunatic's bald head. After writhing in mental agony and giving a fine illustration of how crazy men are supposed to act, the "unfortunate" turns his talents to realism in a death scene and then the film ends. The French makers are vying with home talent in turning out films which they should be ashamed of. WALT.

"That's What They All Say" (Kalem).

A neat comedy idea. Hubby returns home with all the marks of having received a fine thrashing. He explains to wifey that he received his injuries in rescuing a young girl from thugs (the action is shown on the screen as he tells it). Then the real cause of the wreck is portrayed. Hubby tried to flirt with a girl in the park, but her sweetheart appeared on the scene and "beats him up." Wifey, however, believes the story of heroism, and nurses him back to sightliness. RUSH.

"The Panicky Picnic" (Pathe).

This is one of those wretchedly colored subjects, and a comic at that. The comedy is distinctly English, although the manufacturer is French. An elderly couple go off on a picnic in the country. Everything goes wrong. Mice have gotten into the lunch basket and it is spoiled. It commences to rain, and more discomfort is thrust upon the pleasure seekers. On the way back they stop at a haunted inn. There is a funny bit of silhouette work showing the nightmare of the wife and then comes the finish, a plain bit of "trick-house" tumbling by husband, wife (a man) and the two servants. It makes pretty poor entertainment in the middle of an ordinarily good picture show. RUSH.

"Paid in Full" (Vitagraph).

The film starts with a "terrible storm on the desert." A man staggers around on the sands of the coast near New York and not a speck of sand flies through the air. Directly he comes upon a tent supposed to be occupied by Bedouins. Nothing like it. To lend some show of realism artificial palms have been placed in front of and around the tent. Descriptions of the Sahara do not run to palm trees; and when there is a "sand storm," even in New Mexico, one cannot see objects fifty feet away. "Paid in Full" has stolen kisses, liasons with another man's wife, an elopement, a suicide and a murder; pretty fair average nowadays for one reel. WALT.

"Aviation at Los Angeles" (Essanay).

These pictures were taken at the recent aerial trials held at Los Angeles. With all the world at fever heat over aerial navigation, the picture would have to be pretty bad to fall down, and this film is a long way from being a bad one. The dirigible balloons as well as the aeroplanes, are shown in action, and some very good views of the ships have been secured. Several of Curtiss's in his record-breaking flights are shown, which gives very clear ideas of the airship. The starts and alighting of the ships of the air were most interesting. The house displayed keen interest. It seemed as though everyone in the audience had some comment to make to his neighbor, and all appeared to be rather well versed on the subject. The picture is not as sensational as the Blerlot crossing the channel picture, but it is interesting and instructive. DASH.

"Saved from the Tide" (Selig).

It all happened because the Board of Education hired a new schoolmaster. The man who was ousted gathered his crew about him and "got" the new master, but it took the whole bunch to do it. The fight was at the outset a real stand-up-and-punch affair, in which the aggressor was knocked down so many times he refused to arise for any more of it. Then one of his "bunch" hit the schoolmaster on the back of the head with a black-jack and he went down and out for a good long count. The actor-ruffians thought they had killed him, and so they took him "to the sands of the sea where the tide rises and falls twice every twenty-four hours" in the hope that the waters would bear the corpse away on one of the trips. After having done this, however, they weakened and the ex-school teacher "peached" on his pals. There was a girl in the town who thought the new teacher nice enough to ride at mad speed astride her horse to where the body had been deposited. She gets there just as the tide is coming in and holds his head above water until a wagonload of rescuers come to her assistance. The film has been taken near a beautiful stretch of beach, the ocean is there forty ways and makes the "shoaly" scenery, which is used in the earlier part of the reel, look mighty shine. The acting is good, the fist fight is a hummer and viewed from all angles the reel is not half bad. WALT.

"The Miniature" (Edison).

A good dramatic is here shown, having a historical color which adds largely to its interest. The scene is set in the early nineteenth century during the campaign for President of Andrew Jackson. His political enemies plan to draw him into a quarrel. To this end the conspirators gather in a tavern and speak slightingly of Mrs. Jackson, dragging up the fact that she married Jackson before she was legally divorced and again after the decree was signed. The conversation was carried on so that it can be heard by a friend of the candidate. The latter straightway carries the story to Jackson, and a challenge follows. A duel is arranged with pistols. Before leaving home, Jackson places the miniature of his wife next his heart. On the grounds the two men take their positions. At the word the candidate does not fire. His opponent does, and Jackson staggers slightly, but recovers and deliberately shoots his enemy through the heart. It occurs that there is a defect in the circumstance that the seventh President went to a duel guarded by what amounted to a breastplate, a detail which is emphasized by the fact that the victim takes his certain death with the utmost bravery. However, the story holds interest throughout, and is a vast improvement upon the ordinary faked dramatic. RUSH.

"A Trip to Mars" (Edison).

The Edison people seem to have an obsession for these wild comics. A chemist has discovered a force which works against gravity. By sprinkling a bit of powder upon any object it flies away from the earth. He sends a chair into space and then other fixtures of the laboratory. By accident he spills the powder upon himself and immediately spins through the clouds to Mars. Here he meets with startling experiences, dragons, fairies and gnomes, but is finally sent back to earth by a good fairy. Arrived home, he throws what remains of the powder on the floor, and the comedy finish finds him spinning about a room which revolves dizzily. The reel does not measure up to the "fair" standard, even. RUSH.

"Better than Gold" (Gaumont).

A rather strained dramatic is "Better than Gold." The views start in a poverty-stricken home where a mother is dying, having for her only consolation the presence of her young son. After her death, the landlord enters to value the furniture, but at the boy's pleadings, gives him a violin, which was his most prized possession. Driven alone into the streets the boy tries to pick up a living by playing for stray pennies. Failing at this he is forced to sell the instrument to buy bread. While roaming the streets at night he is accosted by two thugs who promise him money to keep watch while they loot a nearby house. Later they get into the country with the plunder, and when it is opened the boy's violin is discloed. He takes it as his share and hurries back to the kindly old man who had bought it, and thus leads to the arrest of the burglars, in reward for which the old dealer adopts him. The final picture shows the man and the boy strolling in the the suburbs as two gendarmes pass dragging the burglars to jail. With this goes the childishly obvious caption, "The bad are always punished and the good rewarded." RUSH.

"The Cuby's Scheme in the Country (Pathe).

Pathe's humorist started off with a rather funny idea, and the villagers who reside near where the picture was taken added considerably to the fun of the thing when they got their whack at the camera. It is so seldom that the "rubbernecks" take active part in a film that they are in this case worthy to be classed among the Pathe actors. A man and wife decide upon a day of rural quietude. When they reach the bank of a river the water looks fine to the old lady and she decides to take a swim, while her husband wanders farther afield. After a skip in the film, which leaves the disrobing process to the imagination, the woman is seen to pile her clothing in a heap and take to the water. Comes into the picture two French comedians who decide to dress up a horse, tethered in the foreground, with the garments of the middle-aged nymph who is disporting herself in the drink. Her hat they place upon the horse's head, her skirt around his neck and her "pinrais" are drawn over the front legs of the equine. Having the horse fixed up so, he is laughing himself half to death, they disappear in time to escape the wrath of the woman who appears upon the scene. Beholding her raiment, adorning such an unusual form, she rushes at the horse with hands uplifted in horror. Mr. Horse takes it on the run and the woman, in her dripping bathing suit, follows after. Then comes the villagers. They appear in the film following horse and woman as they chase up the street. They throw stones and sticks at the horse, but more often hit the woman; they run in a fast increasing mob, and by their actions show that their share in the film has not been rehearsed. Eventually the horse runs into his master's barn. "It is too much laugh"—as the French translators would probably have it if they were making an explanatory slide. WALT.

"The Fisherman's Granddaughter" (Kalem).

"The Fisherman's Granddaughter" carries the word "dramatic," but so do many others, not getting further in the dramatic line than does this one. The story is an old and familiar one without any action or especial merit. The outcome is plain from the beginning, which immediately deprives it of interest. A young man summering at a fishing resort falls in love with the granddaughter of one of the natives. The grandfather objects to the courtship, but the young couple do not let that interfere. They elope. After a couple of years the young man deserts his bride and the girl seeks out her grandfather and is forgiven. The picture does not show what happens to the husband for deserting his wife and year-old baby. The forgiveness is what is supposed to make the picture dramatic, or maybe it is the squalid garret that the girl is found in after her husband leaves her. At any rate, the picture doesn't amount to much. It is well acted and photographically excellent. It simply is another illustration of how hard up the picture prodncers are for subjects. DASH.

"The Comedy-graph" (Gaumont).

A clown first appears on the stage, indicating in pantomime that he has a great etertainment to offer. He brings out a little box with an attachment in front like a megaphone. By turning the crank at the side, curious and grotesque trick pictnres are thrown upon a screen. It is a fairly entertaining subject, made so by the curious trick figures. RUSH.

"Three Queens and a Jack" (Pathe).

A young man is deeply in debt. A friend introduces him into a house party in order that he may win an heiress. The indebted one picks out the richest girl in the party and easily wins her, but for fear something may go amiss, he makes love to the next richest. To make further sure he goes through the whole company and gets himself engaged to every girl in it. Of course the girls get together and the debtor is "stung" at the finish. RUSH.

"Life of Moses" (Vitagraph).

This is Part V in the Vitagraph series. It measures about the same degree of excellence as those which have gone before. This section takes the Israelites almost to Canaan, and shows the calling of Aaron to the high priesthood, the wanderings of the tribe for many years, and the death of Moses in the land of Moab within sight of the Promised Land. RUSH.

"The New Marshal of Gila Creek" (Lubin).

Your Uncle from Philadelphia gets into the gunplay business, so popular with the Patents Co. folk nowadays. The "bad man" in the picture decides to "get" another man for interfering when he was making love to the belle of the frontier camp. He makes several attempts, but is thwarted by either the girl or the United States Marshal, who has just come on the job and is out to make a record. Appear many scenes of "stalking" by the bad man and his band of pals, loaded to the gunwales with repeatedly flourished revolvers, sometimes all-charged. At last the "gang" overpowers the man they have been after and carry him away to their mountain headquarters. There the girl follows him and just for that they bind her hand and foot, as her hero has also been bound, and they take off their guns and gloat, with a quart bottle of "red licker" to help along the gloating. Soon the Marshal appears on the scene and with gun in one hand he holds up the four bad men, while with the loose hand cuts the thongs which bind the girl and her fellow. Then they all take the guns which the bad men have temporarily discarded and march their prisoners down the mountain side to the lock-up. To celebrate a good day's work, the girl and her sweetheart are married. These are sure lively times in the picture game, and this film of Lubins is right in step with the procession. WALT.

"A Corsican's Revenge" (Pathe).

The film's title explains, so what's the use. WALT.

NEW ACTS NEXT WEEK.

Initial Presentation, First Appearance or Reappearance in or Around New York.

Adeline Boyer, American.
Nellie McCoy, American.
"Strolling Players," American.
Musical Gordon Highlanders, Colonial.
Claude Roode, Hammerstein's.
Rice and Cohen (New Act), Plaza.
Kane and Odom, Plaza.
Glendower and Mannion, Plaza.

NEW ACTS OF THE WEEK

Tom Nawn and Co. (3).
"When Pat Was King" (Comedy).
20 Mins.; Four (Special Set).
Orpheum.

Anna Marble's sketch in less capable hands might not prove the big laugh producer Tom Nawn and his associates made of it Monday night. Its value lies all in the handling, and Nawn carried everybody else with him in the artistic success he attained in the chief role. The story is simple enough. An Irish servant has heard his employer discourse upon the subject of lotus eaters and reincarnation. He is much impressed by both topics. As his employer possesses a lotus plant he eats of the leaves through curiosity and, falling into a deep stupor, dreams of a time, a thousand years before he was born, when he was king of Ireland. The ridiculous idea of a witty Irishman carrying a twentieth century brain back to those early days heightens the humor and brings about many extremely funny incidents. Nawn plays the part with the mellow unction which has always signalized his work, and the role fits him beautifully. His wife and two associates, Joseph Mossmeier and Charlotte Appelle, lend valuable aid in working the action to center around Nawn. Laughs were plentifully distributed, and although the sketch calls for no hilarious demonstrations it received three sincere curtains, closing the first half. *Walt.*

Barnes and Robinson.
Singing and Piano Playing.
15 Mins.; Full Stage.
Union Square.

Excellent chances for promotion seem, logically, to await this team, provided managers really seek acts of freshness and merit. The man sticks to the piano to accompany the songs, and while the woman changes he displays no mean degree of skill as a "rag-time" expert. His voice builds up the songs which are rendered tunefully and in a clever way. The woman is a peachey looker, one of the few who can stand the searching rays of the "spot" and look the pretties for the illumination. She makes two changes of costumes and for a finish sings "Ogallalla" in garb partly Indian and partly Broadway. If every squaw could match this girl's charms in silk stockings and patent leathers there would be nothing to the show business but Indian chorus girls, Indian "broilers," Indian "ponies" and Indian everything where trimness of contour counts. She makes an "Ogallalla" after any cow-boy's heart. *Walt.*

Warren, Lyon and Meyers.
"A Little of Everything."
24 Mins.; Full Stage (Drawing Room).
Fifth Avenue.

The trio have described their offering neatly in the single program line, "A happy combination of mirth and music." They might have gone further and declared that they have one of the very, very few sketches in vaudeville in which there is laughable comedy, excellent singing and not enough "sketch" to interfere with the complete enjoyment of delightful specialty material. They come into town without any preliminary blowing of horns, and if they receive their deserts will become big favorites. Two women and a man are concerned in the proceedings. They are Louise Meyers, Mildred Warren and Bert R. Lyon. Miss Meyers is a housemaid, Miss Warren her mistress, and Lyon the latter's sweetheart. He has been away for some time and is expected back. A love song by Miss Warren follows immediately this situation has been made clear in a few words between the mistress and maid. Miss Warren has an exceptionally good soprano voice and the song was good for an encore right at the opening. A comic song by Miss Meyers followed a short bit of comedy business. A dance went with the song and Miss Meyers disclosed a positive genius for eccentric comedy. Naturally a pretty girl, she sacrifices appeal on that score for laughs, and gets them a-plenty. Later Miss Warren has another song, and near the finale Lyon makes his appearance. He has a bit with Miss Meyers, good for another storm of laughter and is greeted by the mistress of the house. He plays on the piano and the finish is a song and dance. At the Fifth Avenue, holding a late spot, the trio "cleaned up" on the bill, and scored one of the most undoubted hits the house has seen in weeks. Miss Meyers is the strength of the act, all the comedy being in her hands. Her methods are unique. It is not tasy for a comedienne to win laughs when she is without grotesque make-up and does not descend to noise or knockabout. This week's showing should establish the trio firmly in vaudeville. *Rush.*

Katherine Cromwell and Co. (2).
Dramatic Sketch.
18 Mins.; Full Stage (Exterior).

The sketch indexes the outward signs of feeling which some southern girls held immediately following the war, and it also demonstrates that true love can brook no opposition. It tells the simplest sort of a story in the mildest manner, a preponderance of talk and a paucity of action making it more a series of monologs than anything else. Besides the southern girl there is an old "Mammy" of light color and much talk, and a Federal soldier, who has won the enmity of his neighbors because he deserted the south in its time of need. More than anything else the sketch indicates that Miss Cromwell is capable of much greater things, for she has a pleasing personality, reads with uncommon intelligence and shows flashes of necessary "temperament." *Walt.*

Cheridah Simpson, William Pruette and Co. (1).
"Mental Suggestion" (Musical Comedy).
21 Mins.; Four (Parlor).
Hammerstein's.

In "Mlle. Modiste" or some other production which played on Broadway, William Pruette, the basso, sang, "I Want What I Want When I Want It." When Mr. Pruette and Cheridah Simpson decided upon themselves as a vaudeville combination, Matt Woodward was commissioned to write a sketch, during the progress of which each might do his and her specialty. Mr. Pruette's specialty is the song. Mr. Woodward worked out his story so that it should lead legitimately up to the introduction of that. It does. Before the point is reached, however, Miss Simpson sings a song, afterwards propelling a pianolog over the footlights, the principal topic of the self-accompaniment on the piano consisting of the number Willa Holt Wakefield so charmingly made known, "And Other Things." It's really too bad Miss Simpson should have chosen this, and to follow Miss Wakefield with it. The song requires delicate precision and expression for the points, of which there are several in the lyrics. Mr. Pruette did quite well with the "Want It" solo, while the finale is a trio number about Champagne Cider, the comedy incident of the piece. Florence Larsoneur (the maid and "company") lent her voice to this, even though it could not be heard. The story is of a gouty husband, who demands wine, and finally, after receiving Champagne Cider instead, is cured by mental suggestion. The piece as written, containing a few good comedy lines, could be made into a laughable comedy act by boisterous methods; something neither Miss Simpson nor Mr. Pruette is capable of. The idea is not altogether unfamiliar, but Mr. Woodward has placed it together a little differently. The "new act" simmers down to "Cheridah Simpson," "William Pruette," their voices, and twenty-three minutes consumed. Just what that combination is worth the managers will likely decide. On "No. 3" at Hammerstein's, they were nicely received and finished the same way. *Sime.*

Reiff Bros. and Miss Murray.
Singing and Dancing.
15 Mins.; One.
Fifth Avenue.

Reiff Bros. are the familiar singing and dancing team; Miss Murray, the addition. They have a conventional lay-out of the usual sort, opening with a medley of popular songs and closing with an ensemble dance. Miss Murray makes one change. Her voice is pleasingly evident in the singing and her agreeable appearance always acceptable, but she does not add a great deal to the dancing. The brothers have an odd sort of dance toward the middle of the act which won them applause, and Miss Murray helped with a solo while the boys were changing from sack suits to evening clothes. It is a clean-cut specialty, and entertaining in a light way. *Rush.*

Bessie Leonard.
Impersonations and Songs.
14 Mins.; One.
Plaza.

It is more "personality" with Bessie Leonard at present than anything else. Tuesday evening (Washington's Birthday) William Morris sat in a box at the Plaza and heard the applause for Miss Leonard hold up the show, obliging Henry Lee, who followed, to wait until she had returned a few humorous remarks. The ending of the act was the song "Billy Green," nothing in itself, but that "personality" which Miss Leonard undoubtedly possesses to a large degree brought the encores in volume. When acknowledging them she let loose a magnificient mass of hair, which surprised and pleased. Her wealth of hair should have been made use of earlier. In the opening, Miss Leonard impersonated Bessie McCoy in the "Yama," and then gave Blanche Ring singing "Rings on My Fingers" in "The Yankee Girl" (Miss Ring is not singing it now). "Rings on My Fingers" was really Bessie Leonard instead of Miss Ring. The "Yama" was closer to the original. Her entrance is a little out of the ordinary, being pushed on the stage by "props" who follows her with some remark. Miss Leonard then discovers a trunk thrown out after her, and from this makes her changes on the stage, nearly undressed. She has a very nice way, even "cute," as her own self, looks good, and all Miss Leonard requires is an act-framer. Any girl who could catch the audience, a capacity house, as she did, should be made a valuable card for any manager. *Sime.*

Manning and Ford.
Song and Dance.
8 Mins.; One.
Hammerstein's.

Manning and Ford are two young men, who sing a song upon opening, then dance in the usual way according to the usual routine of the many, many "two-acts" who sing and dance. Perhaps a new step or perhaps two are shown. At one time the boys do the quick twist, carrying it a little farther than most. They also wear straw hats with dressy clothes. It's the first time this season a dancing couple have worn straws, so that's something. They look well and are eligible to be ranked with any of many similar acts. *Sime.*

La Maze, Quail and Tom.
Comedy Acrobats.
10 Mins.; Full Stage.
Hammerstein's.

La Maze was the comedian of the La Mazes. Quail was of the Nelsons, and Tom of "The Tumbling Toms." The trio have framed up a comedy acrobatic act, with La Maze working as clown, doing the falls. Tom is also in the comedy, and Quail takes charge of the straight acrobatics. They closed the bill at Hammerstein's. The men crowd much work into their time, keep busy all the while, and offer up an act of this sort which ranks with any other. A feature was La Maze's fall into the orchestra pit. The ground acrobatics of Quail's were well liked for their gracefulness and execution. *Sime.*

Fred Ward.
Monolog.
11 Mins.; One.
Hammerstein's.

Opening the second half of the Hammerstein show Monday evening, Fred Ward in his new "single" turn was greeted like a star from grand opera. The ovation nearly dazed Mr. Ward. Though leaving its impression, the well meant but illy timed applause did not cause Ward to falter, after remarking he trusted to receive as much at the finish. Fred did very well. He opens with a song, "I'm Off for Reno." It's about divorce and has much humor. He sent it over to the best advantage, following with a varied line of talk, which brought an average amount of laughter all the way, he closing the monolog to real applause. In the talk, the remarks about the "thin woman" caught the most laughs, and seemed to be new to the Hammersteiners. The finishing number, all about "Pittsburg," is not strong enough for the rest of Mr. Ward's act. In evening dress, Fred looks well, has a fairly good delivery, which would be better away from his friends, and can put it over on any bill. If Mr. Ward will can that "Can you imagine" and "Can you picture," his talk will sound much more natural. *Sime.*

Loie Fuller.
"Ballet of Light" (Spectacle).
15 Mins.; Full Stage.
Fifth Avenue.

Loie Fuller was the originator of "fire" effects in dancing. Her new offering for beauty and color has it all over anything lately in the barefoot dancing line. But it will scarcely become a big box office attraction. The New York public has become sated with barefoot dancing. They have seen so much of it under the full glare of all the lights, that the exhibition of six girls unclad as to the legs is not particularly startling, particularly so because the stage is so darkened most of the time that only the outlines of the swaying figures are visible. As a spectacular ballet the arrangement is beautiful. The six girls are young and active and have been trained to an unusual degree of grace in their evolutions. The long silk scarfs used by Miss Fuller in her former dances are used by the half dozen. On the floating white silk vari-colored lights are thrown from the gallery, sides, and from underneath the stage until the stage is a riot of motion and color. The effect is enhanced by a transparency in front of "One" and another at the back of the stage, which catch intricate colored slides. Miss Fuller herself dances two or three times, closing with "The Lily." The act was programmed for next to closing, but went on "No. 4." *Rush.*

Frey and Fields.
Comedy Sketch.
15 Mins.; Full Stage (Interior).

Harry Frey, of the original team of Frey and Fields, is working with a new partner, a plump and pleasing girl, who makes good her end of the festivities. Frey works in German make-up without much dialect, the complications of the sketch arising through a German actor, broke, desiring to raise funds by posing as a horse doctor. A song is the finish. The act scores pleasingly along restricted lines. *Walt.*

Little Billy.
Miniature Singer and Dancer.
15 Mins.; One.
Fifth Avenue.

Here is another "find" on this week's bill at the Fifth Avenue. Little Billy is a midget, apparently not more than 36 inches high and sixteen years old. He sings two songs at the opening, making a change from straight clothes to Scotch kilts. A third number brings him forward in a "scarecrow" dance, and for the finale he wears black tights, dress coat and goes through a really remarkable routine of hard-shoe dancing. Little Billy is a "cute" looking little chap, and immediately upon his appearance has the audience with him. He sings with a small voice holding rather more melody than is the rule with midgets. It is his appearance and dancing that get him the applause. The two items are more than enough to make him a substantial success. The dancing is as good as that shown by most of the grown-ups who make it a specialty. He has been dong the turn for only a few months. In a few more he should be an established vaudeville act *Rush.*

Kresco and Fox.
Songs and Talk.
15 Mins.; One.

Mark this act for identification on the "big time." While there is nothing unusual in the fact that a man and woman sing, talk and do some dancing, this neatly dressed and natty appearing duo have found a way to do these items in a manner somewhat different. The body of the dialog is woven around a street car trip the woman has taken. It is all new and for the most part witty. For a finish they have a song based upon what seems to be an entirely original idea. It demonstrates how essential the trap-drummer is to a vaudeville performance. All of the many and various devices which he employs to lend realism are introduced at the end of appropriate lines to bring out the points and emphasize the laughs. As an encore the idea is continued with the drummer working the wrong props. A few dancing steps indicate there are more where they come from, and it would benefit the act if they were forthcoming. Acts in "one" as good as this are by no means plentiful. *Walt.*

Wilton Taylor and Co. (4).
Comedy Sketch.
18 Mins.; Full Stage (Interior).
Union Square.

Better handled, livened up and vamped over in some particulars there is the making of a good comedy act in this sketch. The best player (the one with the keenest grasp of farce) is the girl who starts the complications by posing, at a price, as the wife of a man who wants her to coax his "boss" to give him advancement. This "boss" thinks that another man's wife should enjoy herself on occasional side trips with other men, probably for the reason that his own wife has become a trifle old and staid in habits. The man who wants promotion has a real wife, and by complicating the five characters considerable good fun is produced. More vim in its playing would add to the comedy outcome. *Walt.*

Jarrow.
Magician.
20 Mins.; One.
Colonial.

Jarrow does a single act, keeping up a running fire of patter and stories while he goes through a routine of paper tearing, card tricks and miscellaneous feats of magic. He is a newcomer to this side, speaking with a broad German accent. A paper tearing trick starts him off. Next comes a series of card tricks, ending with the tearing of a full deck first across the broad way, and then again with the two halves together. A novel feat follows. Jarrow goes through the audience asking for a loan of paper money. Tuesday afternoon he got three bills. First showing a lemon for inspection, he then placed the bills in a handkerchief. After some manipulation with the handkerchief, Jarrow showed it to be empty, and upon cutting the lemon open appeared to find the bills inside. The trick is well worked, but in collecting his bills from the audience he makes several personal remarks which might prove offensive to anyone inclined to be nice in such matters. An artist should refrain always from that for laughs. The matinee crowd at the Colonial enjoyed the turn, although it was stretched out much too long and the talk was far from sparkling at times. *Rush.*

The Two Vivians.
Sharpshooters.
16 Mins.; Full Stage.
Fifth Avenue.

This is a revised version of the similar turn played under the same name formerly. In the new arrangement Miss Vivian appears in an elaborate evening gown, her partner wearing evening clothes. She opens with a series of trick rifle shots, followed by the man in much the same sort of work. A variety of trick and sharpshooting follows. While Miss Vivian goes into the balcony for a session of long distance shots, the man remains on the stage, filling in the time with a short demonstration of the new Maxim "silencer," an interesting exhibition, and one which fills in the interval neatly. Revolver shots by both advance the specialty to the finish, which consists of playing a familiar air or two on a line of sounding targets. The revolver shooting is too good an item to be passed up so quickly. The heavy reports of the .44 give the tricks a heightened effect. Miss Vivian makes a stunning appearance in a peach colored Empire. The marksmanship of the pair is certain. There is no "stalling" for effect, all of the shots going over at the first try. The act closed the show at the Fifth Avenue this week. Even in that spot it took second honors for applause. In a garden set, the Fifth Avenue manager might have done better than provide a gilt parlor chair as a furnishing. *Rush.*

Tuesday evening at Hammerstein's the lobbyites (few present) had a shock. Someone who looked like Paul Murray, five years older than when the London agent was here in the fall, walked up to the box office and bought a ticket. The surprise was not because this impersonator purchased anything, but because anyone could look like Paul.

Sully Guard and Co. (2).
Dramatic Sketch.
20 Mins.; Full Stage (Parlor).
Union Square.

The story has to do with a wicked uncle who forces his niece to steal for his enrichment. She becomes an adept at the light-fingered business and finally does a getaway with a pearl necklace. A detective is put on the trail of the thieves and locates them. It is a case of love vs. duty with the sleuth. After a great deal of talk he is about to leave the house without arresting the girl, but when he carelessly turns his back to the door, the wicked uncle springs upon him. A struggle ensued in which the wicked uncle is handcuffed and carted off as a substitute for the pretty niece and as the curtain falls the detective folds her in his arms. Mr. Guard makes a rather good detective, although he is inclined to be stagy, but the "Lady Raffles" is not a good elocutionist or actress. She had an emotional scene, in which she worked up as much excitement as if she were "just speaking a piece." *Rush.*

Frankie Carpenter, Jere Grady and Co.
"The Toll-Bridge" (Rural).
16 Mins.; Full Stage (Special Set).
Fifth Avenue.

"The Toll-Bridge" is the work of Jimmie Barry. It is a light semi-dramatic, with a frequent touch of humor and sentiment. The humor reached the audience from time to time, but the delicacy of sentiment did not quite get over. Miss Carpenter plays a "kid" very acceptably, and Jere Grady does a good bit as a palsied old farmer. The trouble seems to be with the sketch itself. It is in the main a duolog between Miss Carpenter and Mr. Grady, although a third character enters at the opening and close. Job Williams (Mr. Grady) owns the toll bridge leading to a village. Many years before he had cast out his only son after a quarrel. Since then Dan, a man of all work, has tended the bridge and cared for the old man in hope of securing his fortune when he died. Cherrie (Miss Carpenter) is a runaway from the poorhouse in a distant town. She bursts into the garden of the crusty old man and proceeds to liven things up. The old man at first resents her intrusion and sharp wit, but when she tells her story and displays a sliver watch, he recognizes her as the daughter of his son, now dead. Dan gets into a quarrel with the girl over the possession of the watch which identifies her, and he is packed off while Cherrie is taken to the old man's heart. The act should do for an early position. *Rush.*

Rose Lee and Boys.
Singing and Dancing.
14 Mins.; One.

The turn is laid out along conventional lines. Miss Lee opens with a light singing number and some good hard show dancing. The boys join her and continue during the time it takes her to make a change of costume. Another song and dance by the girl is followed by a finish in which the trio are concerned. The boys are nice-looking youngsters, and Miss Lee puts up an altogether agreeable appearance. The act should do very nicely in a light place on the "small time" circuits. *Rush.*

(Continued on page 27.)

THE YOUNG TURK.

What doth it profit a manager if he have a laboriously constructed book, much music, a star of first magnitude, and expensive production and girls until the audience is dizzy—what doth it profit him if a vaudeville act come in toward the end of his piece and take away all the honors?

The which interrogation is suggested by witnessing "The Young Turk" at the New York Theatre. The Max Rogers piece is there now, but next Monday it gives place to a successor, "Bright Eyes."

Max Rogers is the star and Maude Raymond the principal satellite. Aaron Hoffmann wrote the book, Harry Williams the lyrics and Max Hoffmann the music. Herbert Gresham staged the production and Jack Mason produced the numbers.

The musical comedy opens slowly. There was not a real encore or demonstration of approval Tuesday evening—a holiday night—until Rogers delivered a series of song parodies toward the end of the first act. It was odd to see a polite audience neglect shamefully the dainty number between Frederick V. Bowers and Doris Goodwin, called "I'll Be Happy, Too," quite the daintiest thing of the act, and then fall all over themselves for a bunch of parodies, the "softest" thing known to the stage for easy applause. And they say vaudeville audiences lack the fine discrimination which is presumed to be the unfailing possession of the theatregoer who has $2.

To carry out the comparison further the New York audience hadn't even the sense to stop applauding the Hawaiian Trio, who took all the honors of the evening, until they were halfway through with their encore number, the first half being lost to those who were demanding it. Did you ever see a vaudeville audience do such an asinine thing?

The Toots Paka Hawaiian Trio (extended into a quartet) take up about fifteen minutes toward the end of the second act, set in the palace of the Turkish Sultan. It fits in nicely there and the odd, melting "harmonics" on the guitar, together with the bizarre dance of Toots was a revelation of novelty to the audience. The turn was a tumultuous riot in a performance strikingly quiet as to enthusiasm on the part of the spectators. In vaudeville it was an "act," in musical comedy the specialty goes by the flossy program name of a "divertisement." It is one large-sized hit in both places.

Mr. Rogers has several minutes of real fun. One was in the first act when he, a stupid German, finds that all he has to do to secure funds is to sign tabs at Arrowhead Inn, where the action takes place. Why a roadhouse should be so enthusiastically advertised is not easy to understand, any more than is the gratuitous publicity given to a brand of cigarettes. To whom are these commercial enterprises indebted for such a favor, by the way, the author or the managers? Another laughable passage occurs during Rogers' stay in the Sultan's palace, although this takes up a good deal of time and grows stale toward the end. Rogers has all the comedy to himself. Nobody poaches on his domains. Of the other nine or ten men, the only one who has an opportunity to start a smile in John Dunsmure in the character of a spy in the employ of the revolutionary party of young Turks. In the first act he has a minute of nonsense to which a laughable make-up and facial contortions contribute something. The rest are smothered under straight or semi-straight roles.

From time to time veteran burlesque bits crop out and there is an occasional appearance of very obvious humor. Twisted language figures in a long dialogue between Dunsmure and Rogers on the former's name in the play, Ammi (Am I?), the commonest device of dialect comedians. Then again Rogers goes back to such hackneyed witticisms as "He's the only father I ever had" and "It makes my cheeks roll down my tears." These infractions of the rules occur only occasionally.

They have so arranged it that Miss Raymond sings everything but "coon" songs in which she especially excels, until just before the final curtain when she comes across with a dandy called "I Thought I Wanted Grand Opera." This was one of the musical hits of the evening. "I'll Be Happy, Too," has a pretty, simple refrain and is the most whistleable thing in the show. "Proposals," by Miss Raymond, was a neat novelty number, giving the singer an opportunity for dialect comedy and in "The Chauffeur," a huge prop automobile was built on the stage and crowded with girls. "Oriental Rose" (Mr. Bowers and Miss Goodwin again) was a distinctly pleasing ballad and "Did You Ever Hear That In Turkey?" (Mr. Rogers and the chorus) made a first rate "topical."

Violet McMillan didn't sing, but made herself graceful in an inconspicuous way and Mae Murray did about the same thing, although not nearly so inconspicuously.

There are eighteen chorus men, but any one judging by the volume of their voices would have guessed about six. They had a male chorus at the opening of the second act when Dunsmure's splendid bass voice fairly drowned them out.

The production is colorful and attractive, although by no means up to the elaborate measure of most Broadway's productions. *Rush.*

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE.
Irene Franklin.
Lole Fuller.
Al Jolson.
Mr. and Mrs. Gardner Crane.
Wilbur Mack and Nella Walker.
The Neapolitans.
Work and Ower.
Three McGregors.
Duncan's Collies.

HAMMERSTEIN'S.
Annette Kellermann.
Four Fords.
Four Huntings.
Les Trombettas.
Merrill and Otto.
A. O. Duncan.
Four Rianos.
Claude Roode.
The Kempe.

COLONIAL.
Gertrude Hoffmann.
6 American Dancers.
Little Billy.
Grady, Carpenter and Co.
Musical Gordon Highlanders.
Palfry and Barton.

ALHAMBRA.
Rock and Fulton.
"Snap Shots."
Connelly and Wenrich.
Devlin and Ellwood.
Sadie Jansell.
Hugh Lloyd.
Gartelle Bros.

BRONX.
Dr. Herrmann.
"20th Century Limited."
Hoey and Lee.
Frank Morrell.
Edna Phillips and Co.
Orth and Fern.
Kitabansa Japs.
Bert and Lottie Walton.

ORPHEUM.
Mrs. Patrick Campbell.
Claire Romaine.
Homer, Lind and Co.
Five Olympias.
Marnello-Marnits Tronpe.
Mr. and Mrs. Stuart Darrow.
Ryan and White.

GREENPOINT.
Nat M. Wills.
Kalmer and Brown.
Conray, Le Maire and Co.
Jolly, Wild and Co.
Hassan Ben Ali Tronpe.
Village Choir.
Musical Johnsons.

AMERICAN.
Adeline Boyer.
"Consul."
Nellie McCoy.
Joe Welch.
Karno Comedy Co.
William Dillon.
"Strolling Players."
Winsor McCay.
Hallen and Hayes.
Austin Bros.

PLAZA.
George Lashwood.
Rice and Cohen.
Spellman's Bears.
Kane and Odom.
Glendower and Manolon.
Lillian Le Roy.
(1 to fill.)

FULTON.
"Ma Gosse."
Montgomery and Moore
Wilson, Franklyn and Co.
Katherine Miley.
Fisher and Burkhardt.
Newhold and Carroll.
Darling's Mule.
John LeClair.
(1 to fill.)
Gruber's Animals.

COLUMBIA BURLESQUERS.

"The Columbia Burlesquers" show does not at any time get out of the ordinary class. The two pieces, "Vacation Days" and "The Fakirs," are both of the general kind with no plot and without any effort to maintain a continued line of thought or action. It is simply a hodgepodge of comedy bits and numbers with the numbers having all the best of it. To the producer of the numbers also credit is due, for several new ideas away from the stereotyped chorus work are refreshing. The producer has also not been afraid to cut up his chorus. Although there are the usual sixteen carried, only in one or two numbers have all the girls been used. Among the best numbers "Carrie" with the girls in pretty pantalets carried off the honors. The dancing of the girls and the staging of the number rank with the best thing seen in the burlesque chorus work.

A number arranged for the comedy business that went with it brought three or four girls on alone as different national beauties. It scored strongly and should be carried further without using the comedians at all, for it is the girls who bring the returns. In the number a little blonde girl playing on the end during the run of the show carried away the hit of the evening with a snappy dance and gingery manner that got only what it deserved. The girl, although never alone aside from this dance, was ever prominent and her work even as it was, mixed in with the others, attracted the attention of the whole house. If there is an individual hit to be awarded it surely goes to this lively little miss, who seems to have everything required of a high-strung soubret. Another chorus girl got to the front in this number although not as strongly, the "Spanish Girl." The number ended with a funny burlesque of the "Brinkley Girl," done by one of the men. It was the one bit of legitimate fun in the entire proceedings. "The Broadway Stars" and "Cannibalee" also were good numbers capitally handled.

The comedy as a whole is bad. In the opening piece there is hardly a legitimate laugh. The fun consists almost entirely of the comedians dragging themselves about the stage. Expectorating in a man's hat is not funny. It must have been a peculiar sense of humor that lead anyone to believe it was in the first place, and that many years ago. In the burlesque are one or two bits, laughable, but they are not new and are not even given with a different twist to recommend them. Passing of money is frequent with no new ideas developing. The comedy is rough but clean, which is something.

The girls have been supplied with pretty and abundant wardrobe, not expensive nor cheap. Silk hose are not always prominent, although now and again a pair spring into view. The sets are not elaborate.

An olio of four acts separate the pieces. The acts are made up entirely of people working in the show.

The principals are many but for class indifferent. Ben Ross as a Hebrew is the principal comedian doing fairly well with a lot of time-worn material. Ross is a Hebrew of the usual burlesque type, working hard at all times and succeeding in his endeavors only partially.

Fred Nolan, Irish, is next to Ross. As as prominence goes but does not help the comedy end to any great extent. In the opening his efforts are hopeless, and go unrewarded. Like Ross he works hard and it may be the material that is holding him back; it certainly is something. In the burlesque as a grotesque "cop" Nolan does better.

Fred Russell as a "Rube" does very well in the opening. Not so much with the character as with several bits. Russell has a dandy singing voice. In the burlesque as a "con man" Russell also shows to good advantage. He is the best comedian the show carries and he should be given more to do in all ways.

There are several other men, figuring only incidently although they help the singing and make a real hit in a male sextet. This male chorus thing is too good to lose and as the voices are there why not go to it. The show needs something of the sort.

May Bryant, Pearl Reid, Genie Pollard and May Butler are the women principals, dividing the work up among them about equally. Miss Butler uses a good singing voice to bring results in a number or two although she is too cold and haughty to become very popular in the burlesque houses. Miss Reid is a jolly, plump, little blonde who gets around in good style and looks well. Miss Pollard does a character bit or two nicely, getting some fun out of her "tough girl." Miss Bryant leads a number now and then but never enters into the action of the show to any extent. The wardrobe of the women does not begin to reach the standard. The little blond chorus girl outshines all the principal women and attracts much more attention than any of them.

The Dancing Butlers opened the olio with a talking, singing and dancing specialty. The talking should be dropped. The voices are better than the average dancing acts show and the pair should stick to the song and dance thing, where they are at home. "The Devil On Art" is a series of living pictures which do well enough for those who care for them.

The Jessie Keller Troupe of cyclists scored a real hit. There are three attractive girls in the act who put plenty of life and animation into the work and this is what attracts. Jessie Keller does a pretty routine of solo riding in a snappy manner. The dressing should be improved. It takes away from the other good points. All the riders should be dressed as well as Miss Keller is.

The Clipper Comedy Four have gone the limit for rough comedy. The act frames up very much like that of the Empire Comedy Four. The Clippers, however, go everybody a point or two better for roughness. It is only fair to say that the rougher they made it the more the house laughed. The singing is along the old quartet lines. The act was a big hit at the Murray Hill. *Dash.*

INDIANAPOLIS.

COLONIAL.
Joseph Sheehan.
Svengali Trio.
Sophie Tucker.
"Chocolate Drops."
Alfred K. Hall.
Ward Bros.
The Mayvilles.

GRAND.
Creatore's Band.
Ray Cox.
Hal, Godfrey and Co.
Morrisey Sisters and Bros.
Borani and Nevaro.
Myosotis Sisters.
Hal Merritt.

CINCINNATI.

COLUMBIA.
William Thompson and Co.
Florence Bindley.
Dan Burke and Girls.
Lucciano Lucca.
Carlin and Clark.
McKay and Cantwell.
Tom Edwards.
Vittoria and Giorgetta.

ORPHEUM.
James J. Corbett.
Sam Curtis and Co.
Magneto.
Hall and Earl.
Pierce and Roslyn.
Bennington Bros.
Keough and Nelson.
Scott and Whaley.

VARIETY ARTISTS' ROUTES

FOR WEEK FEB. 28

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from FEB. 27 to MARCH 6, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"B. R." after name indicates act is with Burlesque Show mentioned. Route may be found under "Burlesque Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A

Adamini & Taylor Crystal Milwaukee
Adair Art Unique Minneapolis
Adams Mark Knickerbocker B R
Adams Billy 89 Milford Boston
Adams & Alden Majestic Chicago
Addison & Livingston R F D No 3 Pelmetto Beach Tampa
Ahearn Chas Tronpe 7 Orpheum San Francisco
Aherne The 3219 Colo Av Chicago
Aitken Bros 284 Bedford Fall River
Aitken Edgar Haetings B R
Alberts Lee 14 Frobel 111 Hamburg Ger
Albertus & Millar Tivoli Sydney Australia
Aldines The 964 E 62 Chicago
Alexander & Berties 41 Acre Lane London
Ali Hunter & Ali Clande Pl Jamaica N Y
Allen Leon & Bertie 118 Central Av Oshkosh Wis
Allen & Arnold Majestic St Paul
Allenia Joseph 423 Bloomfield Hoboken N J
Allman & McDaniels Sam T Jacke B R
Alton & Artiss Girls Will Be Girls
Alvias The 301 E Wash Springfield Ill
Alvin Bros Lid Lifters B R
Ames & Corbett 973 Gordon Toledo O
Almera Helen Imperial B R
Alpine Tronpe Maryland Baltimore
Alrona Zoeller Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Alvarettas The Jersey Lillies B R
Alvin & Kenney Lady Bucaneers B R
Alvora & Co White's Gaiety Girls B R
American Cowboy Four Rice & Barton B R
Ameta Folies Bergere Paris France

AMETA

February and March,
FOLIES BERGERE, PARIS

Amsterdam Quartet Cort Chicago Indef
Anderson & Anderson 829 Dearborn Av Chicago
Anderson & Evans Sun Springfield O
Anderson & Abbott Co 3966 Mogan St Louis
Andersone Four National Htl Chicago
Apdale's Animals Proctor's Albany
Ardell Lillian Big Review B R
Ardelle & Leslie 19 Broesel Rochester N Y
Arlington Four Chase's Washington
Armond Grace 810 Dearborn Av Chicago
Armstrong Geo Behman Show B R
Arnold & Rickey Gem Lancaster O
Arthur Mae 15 Unity Pl Boston
At the Country Club Proctor's Newerk N J
At the Waldorf Orpheum Harrisburg Pa
Atkinson Harry 21 E 20 N Y C
Aner S & G 410 So 4 Av Mt Vernon N Y
Anger Geo W 12 Lawrence Rd So Ealing Eng
Avery W E 5006 Forresville Chicago

B

Baader La Velle Lyric Jemestown N Y
Babe Griffin Dainty Duchess B R
Babe Clark Dainty Duchess B R
Bachelor Club Pantages' Seattle
Baker Chas Miner's Americans B R
Baker Harry 3942 Renow W Philadelphia
Ball & Marshall Majestic Detroit
Bandy & Fields Novelty Topeka Kan
Banks Geo S Collinsville Mass
Banvards Flying Keith's Phila
Barber & Palmer 617 No 22 So Omaha
Bards Four Reading Pa
Barrett Sisters Orpheum Des Moines Ia
Barron Billy Brigadiers B R
Barry & Halvers Bay 7th Bath Beach L I
Barry Sisters & Co Bennett's Ottawa Can
Barnes & Crawford Orpheum Butte
Barnes Reming & Co 133 W 45 N Y C
Barnes & West 418 Strand London Eng
Berron Geo 2002 5th Av N Y
Bartell & Garfield 2699 E 53 Cleveland
Barto & McCne 819 W 2 Reading Pa
Barton-Granby & West Schindler's Chicago
Bartoh Joe Behman Show B R
Bassett Mortimer 270 W 29 N Y
Bates & Neville 93 Goffe New Haven
Bates Will Mardi Gras Beauties B R
Benm Will H & Co Keith's Boston
Baxter & La Conda Runaway Girls B R
Bayton Ida Dainty Duchess B R
Be Ano Duo 3442 Charlton Chicago
Beaman Fred J Hudson Heights N J
Beardsley Sisters Union Htl Chicago
Bedell Walter & Co 14th St N Y C
Beggs & Co Lee Bijon Bay City Mich

LEO BEERS

PIANOLOGIST.
FEB. 28, KENDZIE AVE., CHICAGO.

Behrend Musical 52 Springfield Av Newark N J
Bebr Carrie Oh You Woman B R
Belmel Musical 340 E 87 N Y C
Bell Arthur H 488 12 Av Newark N J
Bell & Richards 211 E 14 N Y
Bella Thalie Troupe 631 S Sagsmon Chicago
Bellemontes The 112 S Av Chicago
Bellow Helen Big Review B R
Belton May Frolicsome Lambs B R
Bennett Margaret Irwin's Big Show B R
Bennett Trio Music Hall Pawtucket R I
Bennett Bros 258 W 65 N Y
Bennett Sisters Miner's Americans B R
Benton & McKensie 714 Taylor Springfield O
Bernstein Berths Bon Ton B R
Bentley Musical Majestic Jacksonville Fla
Bentley John G O H Chester Ill Indef
Benway & Mitchell 4 North W Warren Mass
Berra Mabel Apollo Berlin Ger
Berry & Berry 7 Orpheum Spokane
Bertina & Brockway 311 3 Av N Y
Beverly Sisters 5722 Springfield Av Phila
Bevins Clem Big Review B R
Bimbos The 7 Orpheum Spokane

Bimm-Bomm-Brrr

Finishing a Four Weeks' Engagement in HAVANA, CUBA.

Bindley Florence Colmbia Cincinnati
Bison City Four 107 E 31 N Y C
Bissonnette & Newman R F D No 2 Lockport Ill
Bijou Comedy Trio Watson's B R
Bissett F Miss N Y Jr B R
Bixley Edgar Miner's Americans B R
Black & Leslie 5722 Eberly Av Chicago
Black & Co Violet Poli's Waterbury Conn
Blessings The 36 Koenigsberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Borella Arthur 524 Stanton Greensburg
Boothlack Quartet Columbia Cincinnati
Booth Trio 747 Henry Colmbus O
Bonner Bonnie Avenue Girls B R
Bonton Harry & Peter 664 W 61 Pl Chicago
Borden Zeno & Haydn Bros Oh You Woman B R
Borger G Miss N Y Jr B R
Bosbell May Colmbia B R
Bowles & Co Donald Orpheum New Orleans
Bowers Hinkle & Co Orpheum San Francisco
Bowers Walter & Crooker Colonial Norfolk Va
Bowen Lina & Mnll Knickerbocker B R
Bowen Clarence Knickerbocker B R
Boynton & Burke Poli's Scranton
Boys in Blue Orpheum Birmingham Ala
Brady & Mahoney Lyric Dayton O
Brady Birdie Hastings B R

BRADY AND MAHONEY

WEEK FEB. 28, LYRIC, DAYTON.
Oh! You Friend and Downing.

Breadon Joe Ellis Nowlin Circus
Branda & Derrick Hippo N Y Indef
Brennen Samuel N 2856 Tulip Phila
Brennan John E Co Temple Detroit
Brennon Lillian Miss New York Jr B R
Brianzi Romeo O Yon Woman B R
Brianzi Gniseppi Oh Yon Woman B R
Brice Fanny College Girls B R
Briggs L C Gorton Minstrels Indef
Brigham Anna R Lady Bucaneers B R
Brinkleys The 424 W 39 N Y
Brooks & Kingman Proctor's Elizabeth N J
Brooks & Jeannette 861 West Bronx N Y C
Brooks Harvey Avenue Girls B R
Brophy Alice Dainty Duchess B R
Brown Benj H Parisian Widows B R
Brown Bros Five B'way Gaiety Girls B R
Brown & Wilmot 71 Glen Malden Mass
Brown & Farhardean King Edward Halifax N S
Brown Frank Irwin's Big Show B R

5-BROWN BROS.-5

With "BROADWAY GAIETY GIRLS."
FEB. 28, PATERSON and JERSEY CITY.

Brown Dick Brigadiers B R
Browning W E Convicts Sweetheart Co Indef
Browning & Lavan 895 Cauldwell Av Bronx N Y
Bruce Alfred Sam Devere B R
Bruces The 120 W 27 N Y C
Brunette Cycling Vanity Fair B R
Bruno Max C 100 Baldwin Elmira N Y
Bryant May Columbia B R
Buchanan Dancing Four Commercial Htl Chicago
Buchanan Dorothy Irwin's Big Show B R
Buchanan Maude Irwin's Big Show B R
Bunchu & Alger 2319 W Maine Louisville
Burke Chas H Reeves' Beauty Show B R
Burke & Farlow 4037 Harrison Chicago
Burns Harry Theatorium Ft William Can
Burns & Emerson 1 Pl Boledien Paris
Burrows Travis Co 111 E 26 N Y
Butler May Columbia B R
Butler Frank Columbia B R
Burkhardt Chas J Town Talk B R
Burt Wm P & Daughter 133 W 45 N Y C
Burtino Burt Al Fields' Minstrels
Burton & Burton Reeves' Beauty Show B R
Burton Irene Reeves' Beauty Show B R
Burton Joe Merry Maidens B R
Burton Courtney Reeves' Beauty Show B R
Burton H B Sun Springfield O
Byers & Hermann 3649 Paxton Rd Cincinnati
Byron Gieta 107 Blue Hill Av Roxbury Mass
Byrne Golson Players Matinee Girls Co Indef

C

Calsedo J A 4 Stone N Y
Caesar Frants Co 112 5 Av Chicago
Cahn Pauline Hastings B R
Caicedo Anderson Louisville
Cameron & Gaylord 5966 Kennerly Av St Louis
Campbells The Bijou Chattenooga Tenn
Campbell & Parker 911 N 8 Vincennes Ind
Campbell Geo Hastings B R
Campbell Jack Avenue Girls B R
Campbell & Barber Nuremberg Ger
Campbell & Brady Hastings B R
Campbell Herry Irwin's Big Show B R
Canfield & Carleton Temple Grand Rapids
Canfield & Kooper Lid Lifters B R
Cantway Fred R 6425 Woodlawn Av Chicago

CARLIN AND CLARK

THE GERMAN COMEDIANS.
FEB. 27, COLUMBIA, CINCINNATI.

Carbery & Stanton 112 5 Av Chicago
Cardownie Sisters 244 W 39 N Y
Carey & Stampe 7 Colonial Covington Ky
Carillo Leo Poli's Hartford Conn
Carle Irving 4203 No 41 Ct Chicago
Carlin & Clark Columbia Cincinnati
Carmen Helen Majestic Seattle
Casmus & La Mar Box 247 Montgomery Ala
Caron & Farnum 235 E 24 N Y
Carters The 921 9 La Salle Ind
Calvert, Mable Sam Devere's Show B R
Carson Bros Folies Bergere Brussells Belgium
Casads Three Darlington Wis
Castano Edward Watson's Big Show B R
Caston Willia Ginger Girls B R
Carmen Frank 465 N 163 N Y
Carter Harret Reeves' Beauty Show B R
Carters The 921 9 La Salle Ill
Casmore Vic Behman Show B R
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Haymarket Chicago
Chapman Sisters & Pick 1629 Millburn Indianapolis
Champion Mamie Wash Soc Girls B R
Chantrell & Schuyler 219 Prospect Av Bklyn
Chartelaine Stella Jersey Lillies B R
Chase Dave 90 Birch Lynn
Chatham Sisters 419 2 Av Pittsburg
Chester & Jones 320 Townsend Wilmington Del
Chester & Grace Bijon Jackson Mich
Chicak Great Frolicsome Lambs B R
Childress Grace College Girls B R
Chip & Marble York Htl N Y C
Chubb Ray 107 Spruce Scranton Pa
Church & Springer 96-4 Pittsfield Mass
Claiborne Kay C 224 Security Bldg Los Angeles
Claire Ina Majestic Dallas Tex
Clarke Wilfred 130 W 44 N Y C
Clark Florette Byrnes Bros 8 Bells Co
Clark & Duffy Metropolitan Minstrels Indef
Clark & Turner Fashion Plates B R
Clark Wm Oh Yon Woman B R
Clark & Duncan Scenic Boston
Clare Animal Circus Jamestown N Y
Clare Frances Bon Tons B R
Clayton Carlos 235½ 5 Av Nashville Tenn
Clayton-Drew Players American Davenport Ia
Clayton Ethel Bon Tons B R
Clayton Renie & Baker Waverly Htl Jacksonville
Clear Chas 100 Morningside West N Y C
Clemens Cameron 462 Columbia Rd Dorchester Mass
Clermento & Miner 115 W 30 N Y
Clever Trio 2129 Arch Phila
Clifford Dave B 173 E 103 N Y
Clifford & Burke Shea's Buffalo
Clipper Comedy Four 505 W 41 N Y
Clipper Quartet Bijou Quincy Ill
Clito & Sylvester 928 Winter Phila
Clnre Raymond 657 Dennison Av Colmbus O
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn Forrest Phila
Cohen Tillie 306 W 121 N Y C

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Coles Three Polly of the Circus
Collins Eddie 5 Reed Jersey City N J
Collins & Brown Grand Portland Ore
Collins & Hawley Yankee Doodle Girls B R

COLLINS AND HART

"LITTLE NEMO."
FEB. 28, WASHINGTON, D. C.

Comrades Four 834 Trinity Av N Y C
Comstock Ray 7321 Cedar Av Cleveland
Conboy Kelcey Family Lafayette Ind
Conroy Le Maire Co Greenpoint Bklyn
Conway Jack Star & Garter B R
Cook Ben Frolicsome Lambs B R
Cook Geraldine 675 Jackson Av Bronx N Y
Cooper John W 119 Wyckoff Brooklyn
Cooper Harry L Imperial B R
Cooper James & Lucia Jersey Lillies B R
Copperfield David Co O H Bklyn
Cordna & Mand 104 E 14 N Y
Cornella & Wilbur Davidson Moncton N C
Cornish Wm A Star Noweta Okla
Courtney Sisters Behman Show B R

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Cox Lonso & Co 5511 W Lake Chicago
Coyle & Murrell 3327 Vernon Av Chicago
Coyne Tom Hastings B R
Craig Richy W Cosy Corner Girls B R
Craig Blanche Orpheum Lincoln Neb
Crane Mr & Mrs Gardner K & P 5th Av N Y C
Crane Finley Co 191 Elm W Haven Conn
Creo & Co 1404 Borle Av Phila
Cressy & Dayne Orpheum Spokane Wash
Crolx Fert Jersey Lilies B R
Cross & Josephine Orpheum Sionx City
Cross & Maye 1313 Hnron Toledo O
Cunningham Bob & Daisy 112 E Washington Champaign Ill
Cunningham & Marion Olympic Chicago
Curtis Carl Hastings B R
Curzon Sisters Cook's Rochester

D

Dagwell Sisters Orpheum Omaha
Dale Dottie 252 W 36 N Y
Dale & Boyle Hudson Union Hill N J
Daley Wm J 106 N 10 Phila
Daly Frank Hippodrome Lexington Ky
Daly's Country Choir Hub Boston
Dalton Harry Fen 175 Irving Av Brooklyn
Damsel & Ferr The Ducklings B R
Darmody Orpheum Cambridge O
Darrow Clyde Knickerbocker B R
Davis Geo T Pat White'e B R
Davis & Cooper 1920 Dayton Chicago
Davis Edwards Poli's Hertford Conn

DAZIE

FEB. 28, KEITH'S, PROVIDENCE.

Davis Belle Orpheum Denver
Davis W H Wash Soc Girls B R
Davis Imperial Trio Richmond Htl Chicago
Davis Dora Avenue Girls B R
Davis Walter H Bon Tons B R
Dawson & Gillette 344 E 58 N Y C
Day William Hastings B R
De Clainville Sid 1313 Douglas Omaha
De Cotret & Rego Orpheum New London Conn
De Forest Corinne Imperial B R
De Groote & Leah Victor New Orleans
De Hollis & Valora Family Moline Ill
De Haven Sextet Orpheum Des Moines Ia
De Mar Zola 746 Prospect Pl Brooklyn
De Mar Rose 807 W 37 Pl Chicago
De Milt Gertrnde 746 Prospect Pl Brooklyn
De Mont Robert Co Keith's Boston
De Mora & Graceta Majestic Dallas Tex
De Marlo Folies Paris France
De Muth Henry Fashion Plates B R
De Oesch Mlle M 336 So 10 Saginaw
De Velde & Zelda National San Francisco
De Vere Geo & Madeline 54 W 125 N Y
De Verne & Van 4572 Ystes Denver
De Witts Models 262 W 25 N Y
De Yonng Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
D'Estelle Birdie Avenne Girls B R
D'Estelle Vere Avenne Girls B R

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These four parodies are better than the first four. The singers that used my parody on "Grey Bennett" well know its value. In this new batch "Carrie" is sure fire; "Yip Ady" is one big laugh; "I Wonder Who's Kissing Her Now" about an old maid playing post office at a house party would make a manager laugh; "Rings on My Fingers" will bring you back to take some bows. I do not write "Bows," but wish lots of them to the users of my Parodies.

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"Rings On My Fingers"

"I Wonder Who's Kissing Her Now"

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Delton Bros 261 W 38 N Y
Demacos The Empire Pittsfield Mass
Demonio & Belle Plaza Phila
Denney Walyer Mardi Gras Beauties B R
Denton & Le Boeuf Pantages' Seattle
Desmond & Co 24 E 21 N Y
Destiny 446 16 Detroit Mich
Dickens & Floyd 348 Rhode Island W Buffalo
Diegnan Fred Hippodrome Dublin Ireland
Diehl A S Melchers El Campo Tex Indef
Dilla & Templeton Pantages' Spokane
Dillon John Irwin's Big Show B R
Dixie Trio Famous Lyric Newport News Va
Dixons Four 756 8 Av N Y
Dixon Sidonne Mardi Gras Beauties B R
Dixon Maybird Mardi Gras Beauties B R
Dobson Frank Moulin Rouge B R
Dodd Emily & Jessie 201 Division Av Bklyn
Dobbs Wilbur Miner's Americans B R
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters 7 Orpheum Salt Lake City
Dolan & Lenharr 2460 7 Av N Y C
Dolan Fos P Imperial B R
Dolce Sisters Shea's Toronto Can
Dolly Twins Midnight Sons Co Indef
Donald & Carson Haymarket Chicago
Donaldson Anna Orpheum Des Moines
Donner Doris Orpheum Alliance O
Donovan & Arnold Orpheum St Paul
Douglas Myrtle A Bunch of Kids Co
Downey Leslie T Crystal Oconamowoc Wis Indef
Doyle Hughy Irwin's Big Show B R
Dreamers Three 1282 No Alden W Phila
Drisko & Earl Van Buren Htl Chicago
Dube Leo 258 Stowe Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Duff & Walsh Knickerbockers B R
Duffy Thomas H 4926 Margaretta Av St Louis
Dunbar Lew Fashion Plates B R
Dunbar Maxie Bijou Tulsa Okla Indef
Duncan Caroline Fashion Plates B R
Dunedin Troupe 7 Victoria N Y
Dunham Jack Tiger Lilies B R
Dunn Nellie Irwin's Big Show B R
Dunntrescu Troupe 245 W 38 N Y
Dupres Fred Hippodrome Cleveland

E

Eagon & Austin Girls From Happyland B R
Earle Enid Irwin's Big Show B R
Early & Laight New Century Girls B R
Edman & Gaylor 1008 So I Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Tom Orpheum Cincinnati
Edwards Fred R Bucklen Htl Elkhart Ind

Eckert and Francis

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FEB. 27, MAJESTIC, DENVER.

Ehrendall Bros & Dutton Grand Hamilton O
El Cota Hippodrome Cleveland
El Barto 2531 Hollywood Phila
Eldon & Clifton Alexandria Ind
Ellis Robt E Star & Garter B R
Elwood Perry & Downing 924 Harlem Av Balto
Elsworth Mr and Mrs 606 8 Av N Y C
Emerald Connie 41 Holland Rd Brixton London
Emerald Alice Harper Merry Whirl B R

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Emerson & Baldwin Grand Hanley England
Emerson Nellie Bon Tons B R
Emerson Sue Empire B R
Emerson & Le Clear Hippo Charleston W Va
Emmett & Lower 419 Pine Darby Pa
Empire Comedy Four Coliseum Glasgow Scotland
Englehreth G W 2313 Highland Av Cincinnati
English Lillian Oh You Woman B R
Ernests Great Temple Detroit
Ernest Joe Mardi Gras Beauties B R
Ensor William Hastings B R
Errol Leon Jersey Lilies B R
Erxleben Bert A Shootover Inn Hamilton City Cal
Ersinger Mabelle E 216 S Central Av Chicago
Evelien D Ellis Nowlin Circus
Evelyn Sisters 253 Greene Av Bklyn N Y
Everett Ruth Brigadiers B R
Everett Great Boston Belles B R
Evans & Lloyd 923 E 12 Brooklyn

F

Fagan James Imperial B R
Fairchilds Mr & Mrs 1321 Vernon Harrisburg Pa
Falardo Joe Oh You Woman B R
Falls Billy A 588 Lyell Av Rochester
Fantas Two 211 E 14 N Y
Farrell Taylor Trio Majestic Chicago
Faye Elsie & Miller & Weston Orpheum Portland Ore
Fays 2 Coley's & Fay Orpheum Memphis Tenn
Felsman & Arthur 2144 W 20 Chicago
Fenner & Lawrence 623 Ferry Av Camden N J
Felber Jesse Mardi Gras Beauties B R
Ferguson Dave Miss New York Jr B R

FARREL-TAYLOR TRIO

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FEB. 26, MAJESTIC, CHICAGO.

Ferguson Frank 489 E 43 Chicago
Ferguson Mr & Mrs Murray Auditorium York Pa
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Ferrard Grace 2716 Warsaw Av Chicago
Ferrier Dave Americans B R
Ferry The Frogman Poli's Springfield Mass

FERRY

The Frog.
"IN THE LAGOON."
FEB. 26, POLI'S, SPRINGFIELD.

Fiddler & Shelton Mar 6 Orpheum San Francisco
Field Bros 217½ 7 N Y C
Fielding & Carlos Pantages' San Francisco
Fields Joe College Girls B R
Fink Henry Miner's Americans B R
Fisher Carmen Hastings B R
Fisher Mr & Mrs Shea's Toronto Can
Fisk Gertrude Frolicsome Lambs B R
Fitzgerald & Quinn Bowery Burlesquers B R

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Flatico Alfred Jay Powell & Coban Co Indef
Fletcher & La Piere 33 Randell Pl San Francisco
Flick Joe Brigadiers B R
Fiemen William Orpheum Salt Lake
Floredo Nellie Big Review B R
Fogerty Frank Orpheum Omaha
Follette & Wicks Gayety Bangor Me
Ford & Co 300 Fenton Flint Mich
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Fords Famous Auditorium York Pa
Foster Eleanor Grand Raleigh N C
Foster Geo A 3818 E 11 Kansas City
Foster Billy Casino Girls B R
Forrester & Lloyd Majestic Birmingham
Fountain Azalea Empire B R
Fonntain Florence Empire B R
Fowler Almeda Reeves' Beauty Show B R
Fox & Ward 1117 Wolf Phila
Fox & Summers 517 10 Saginaw Mich
Fox & Evans Girl Question Co
Fox Florence 172 Filmore Rochester
Foy Margaret Academy Suffold Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Willard 130 W 62 N Y C
Franciscos Two Byrnes' 8 Bells Co Indef
Fredericks Musical 189 N Clinton Rochester
French Henri Gerard Htl N Y C
Freeman Bros Rents-Santley B R
Frevoli Fred Gaiety Chicago
Frey Twins Co Grand Syracuse
Frobel & Ruge 314 W 28 N Y C
Frye & Clayton Bon Tons B R
Fullette Gertie Avenue Girls B R
Furman Radie 1 Tottenham Court Rd London Eng

G

Gaffney Sisters 1407 W Madison Chicago
Gaffney Al 893 Vernon Bklyn N Y
Gailes Emma Knickerbocker B R
Gale Dolly Mardi Gras Beauties B R
Gardner & Vincent Grand Syracuse
Gardner West & Sunshine 24 Elm Everett Mass
Gardner Georgie & Co Mozart Shamokin Pa
Gardner Oscar 776 8 Av N Y
Gardiners Three 1958 No 8 Phila

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Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17th Detroit
Gebhart West & Berner Lyric E Liverpool O
Geiger & Walters Poli's Wilkes-Barre

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Gennaro's Band Majestic Montgomery
George & Co Trint Family Moline Ill
Geyer Bert Richmond Ind
Gibson Sydney Orpheum Des Moines Ia
Gilmore Le Moyne & Perry 512 5th Av Chicago
Gilmore Mildred Wash Soc Girls B R
Gilsando Phil & Millie 2001 Madison Av N Y
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glenton Dorothy Oh You Woman B R
Glover Edna May 223 W 44 N Y
Godfrey & Henderson Orpheum Harrisburg Pa
Goforth & Doyle 1929 Bway Bklyn N Y
Goldie Jack Cracker Jacks B R
Goldman Abe Century Girls B R
Goldsmith & Hoppe Jeffers Saginaw Mich
Goodman H 760 E 165 N Y
Goodman Joe 1406 N Randolph Phila
Goolmans Musical Majestic Cedar Rapids Ia
Gordon & Pickens Shubert Utica
Gordon Max Reeves' Beauty Show B R
Gordon Bella Fashion Plates B R
Gordon & Marx Temple Ft Wayne Ind
Gordon & Brennan Sam Devere's Show B R
Gottlob Amy Co Star Nowata Okla
Gould Stamford Orpheum New Orleans
Gould Billy Orpheum Portland Ore
Gould & Rice 326 Smith Providence R I
Gould Maxie Avenue Girls B R
Goyt Trio 356 Williow Akron O
Graham & Fraley Rose Sydell B R
Graces Three 418 Grand Bklyn
Grant & Catlin Pat Whites B R
Grant Hazel Miss New York Jr B R
Grant Burt and Bertha 2956 Dearborn Chicago
Granville & Rogers Chase's Washington
Grannon Ila Poli's Bridgeport
Gruber & Kew Star Nowata Okla
Gray Henry Reeves' Beauty Show B R
Gray & Graham 34 Bullitt Av Roanoke Va
Great Lester Orpheum Bklyn
Green Winifred 301 W 45 N Y
Greno Jacque Majestic Jacksonville Fla
Griiner Charlie A Bunch of Kids Co
Grimm & Swisher Star Akron O
Grimm & Satchell 255 Ridgewood Av Bklyn
Grossman Al 532 North Rochester N Y
Guhl Ed Bon Tons B R
Guy Bros 539 Liberty Springfield Mass
Guyer & Valle 86 Carlingford West Green London

H

Hadley Mae E Tiger Lilies B R
Haley & Haley Folly Oklahoma City
Halperin Nan Majestic El Paso Indef
Halson Boys 21 E 98 N Y
Hall E Clayton 96 Flushing Jamaica N Y
Hall Gladys R F D Box 92 Jermyn Pa
Halfman & Murphy 913 McKean Phila
Halvers P Barry Bay 9 Bath Beach L I

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Hamlins The 7 Bennett's Montreal
Hamilton Jack 8 Plateau Montreal
Hamilton Estella B 2636 W 31 Phila
Hamilton & Buckley O H Salem O

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Hampton Bonnie Bunch of Kids Co
Hanlon Jr George 141 Charing Cross Rd London
Hannon Billy 1539 No Hamlin Av Chicago
Hanvey & Bayliss 260 Palisade W Hoboken N J
Harcourt Frank Cracker Jacks B R
Harlow Jessie Avenue Girls B R
Harmonious Four Gem St Louis Indef
Harris Sam Al G Fields Minstrels
Harris George Bon Tons B R
Harris & Randall Palace Htl Chicago
Harron Lucille Knickerbocker B R
Hart Maurice 156 Lenox Av N Y C
Hart Jos C Miss N Y Jr B R
Hart Billy Cracker Jacks B R
Hart John C Miss New York Jr B R
Harts Harry Bon Tons B R
Harvard & Cornell 146 W 36 N Y
Harvey Harry Hastings B R
Harveys The 302 9 Moundsville W Va
Harvey Elsie National San Francisco
Hascall Lon Behman Show B R
Haskell Loney 47 Lexington Av N Y
Hassan Ben Ali Arabs Greenpoint Bklyn
Hastings Harry Hastings B R
Hatches The 47 E 132 N Y
Hathaway & Siegel 416 Missouri Av Ft Worth Tex
Hawley F F & Co 55-11 Detroit
Hawley John K Bon Tons B R
Hawley & Bachen 1347 N 10 Phila

Harvey-DeVora Trio

FEB. 26, BENNETT'S, OTTAWA.

Hawthorne Hilda Keith's Providence
Hayes & Wynne 418 Strand W C London Eng
Hayman & Franklin Pavilion Glasgow Scotland
Haywood Sisters American Newark O
Hazleton James Wash Soc Girls B R
Heath Frankie Big Review B R
Heidelberg Four Alpha Erie Pa
Henshaw Harry Moulin Rouge B R
Held Wilbur Sam Devere's Show B R
Henderson & Thomas 52 Newcomb Boston
Henry Arthur & Leah 428 E 102 N Y
Henry Jack 41 Lisle Leicester Sq London
Henry & Young 270 W 39 N Y
Herbert Bros Three 235 E 24 N Y

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Hershey De Rue Bros Minstrels
Herx George Imperial B R
Heverley Great 201 Desmond Sayre Pa
Hickman & Wills National San Francisco
Hill Bros Fay Foster B R
Hill & Ackerman Fay Foster B R
Hilson Violet Imperial B R
Hodges & Darrell 1404 Natalie Av E St Louis
Hoepfle Bros Maywood Ill
Hoey & Mozar 7 Majestic Denver
Hoey Lloyd Reeves' Beauty Show B R
Holden & Harron Robies Knickerbockers B R
Holland Heinies Keith's Phila
Holloways Four Keith's Cleveland
Hollyday Dick N Y Hippodrome Indef
Holman Harry Lycenm Cleveland O
Holman Bros Idea Fond du Lac Wis
Holmes Ben Box 891 Richmond Va
Holt Alf 41 Lisle London W C Eng
Hope Irma Oh You Woman B R
Hopp Fred 326 Littleton Av Newark N J
Horton & La Triska 300 4 Av Long Island City
Hotaling Edward 557 So Division Grand Rapids
Hoover Lillian Byrnes 8 Bells Co
Hornman Bijou Kenosha Wis
Howard & Co Bernice Pastime Jacksonville Fla
Howard Bros 229 W 38 N Y C
Howard & Butler 423 So 8 Phila
Howard & Harris Vandeville Club London Eng
Howard & Howard Olympic Chicago
Howards Dogs Orpheum Des Moines Ia
Howell George Miner's Americans B R
Hoyt Hal M Girls of Moulin Ronge B R
Hoyt & McDonald Majestic Birmingham Ala
Huegel & Quinn 536 Rush Chicago
Hughes Musical Trio Orpheum Birmingham Ala
Hughes Mr & Mrs Gene 601 W 135 N Y
Hughes Florence Fay Foster Co B R
Hulbert & De Long 2724 Gladys Av Chicago
Hunter Ethel 4029 Troost Kansas City
Huntress Schindler's Chicago
Hurley Frank J Casino Charleston W Va
Hurst Minola Cardinal Basel Suisse Ger
Hussey & Lorraine Orpheum Marion O
Hutchinson Al E 210 E 14 N Y
Hyatt Larry H 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
Hylands Three 23 Cherry Danbury Conn
Hynde Bessie 518 Pearl Buffalo

I

Imperial Sextette Irwin's Big Show B R
Ingram Beatrice 7 Shea's Buffalo
Ingrams Two 819½ Story Boone Ia
Ioleen Sisters 9 E Indiana Chicago
Ireland Fred Dainty Duchess B R
Irwin Flo 217 W 45 N Y
Irving Pearl Indian Lane Canton Mass

J

Jackson Arthur P Spa Pittsfield Mass Indef
Jackson Alfred 80 E Tupper Buffalo
Jackson Robert M Jersey Lilies B R
Jacobs & Sardel 1240 Franklin Allegheny Pa
James Alf P Jersey Lilies B R

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By WENRICH and MURPHY.

5 "Mary You're A Big Girl Now"
By BERKHART and HEATH.

6 "Big Cry Baby in the Moon"
By BURRIS and SMITH.

7 "Garden of Roses"
By J. SCHMIDT.

8 "Moonlight Rose and You"
By J. SCHMIDT.

9 "Santa Fe"
By WILLIAMS and VAN ALSTYNE.

10 "What's the Matter with Father"
By WILLIAMS and VAN ALSTYNE.

11 "I'll Make A Ring Around Rosie"
By JEROME and SCHWARTZ.

12 "I'm On My Way to Reno"
By JEROME and SCHWARTZ.

13 "I'm Afraid of You"
By BRYAN and GUMBLE.

14 "Silvery Moon"
By MADDEN and EDWARDS.

15 "If I Had the World to Give You"
By J. HAYDEN CLARENDON.

16 "Pat O'Hare"
By BENJ. HAPGOOD BURT.

17 "When the Daisies Bloom"
By ANITA OWEN.

18 "Moving Day in Jungle Town"
By BROWN and AYER.

19 "Ain't You Coming Out Tonight"
By HENRIETTA BLANKE-BELCHER.

20 "Lady Love"
By BRYAN and GUMBLE.

21 "Hat My Father Wore Upon St. Patrick's Day"
By JEROME and SCHWARTZ.

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Jarrell Co 2115 Cleveland Av Chicago
Jeannette Baby 480 Bklyn
Jefferies Tom 46 Wyckoff Bklyn
Jennlers The Electric Athens O
Jerge & Hamilton 392 Mass Av Buffalo
Jess John W Lid Lifters B R
Jewel Orphenm Salt Lake
Jewell & Barlowe 3662 Arlington Av St Louis
Jopsy Lydi Oh You Woman B R
Johnson Honey American Chicago
Johnson Bros & Johnson 635 Royden Camden N J
Johnson Sable Orpheum Budapest Indef
Johnson Clarence Hippodrome Dublin Ireland
Johnson & Mercer 612 Joplin Mo
Johnstons Musical Greenpoint Bklyn
Jolly Wild & Co Greenpoint Bklyn
Jones Grants & Jones 2956 Dearborn Chicago
Jones Mande 471 Lenox Av N Y
Jones & Deely Majestic Johnstown Pa
Jones Johnnie 502 6 av N Y C
Jones & Whitehead 83 Boyden Newark N J
Jones Bobbie A Bunch of Kids Co
Jorden Alice Reeves' Beauty Show B R
Jordons Four Casino Washington
Joy Allie Bon Tons B R
Julian & Dyer Saratoga Htl Chicago

K

Karrell 112 5 Av Chicago
Kartello Bros F J Powers Co
Kaufman & Sawtelle Monlin Rouge B R
Kaufman & Kenilworth 236 E 35 Chicago
Kaufman Bros Shea's Toronto Can
Keeley Lillian Fashion Plates B R
Keeley Bros Mellini Hanover Germany
Keeley & Parks 153 W 100 N Y
Kelley Mike J Frolicsome Lambs B R
Keith Eugene Poll's Waterbury Conn
Kelfe Zena Majestic Dallas Tex
Kelley & Wentworth Grand Tacoma Wash
Kelso & Leighton 1549 5 Av Troy N Y
Kelly Walter C Orphenm San Francisco

MIGNONETTE KOKIN

FEB. 26, 1325 MAPLEWOOD AVE., CHICAGO.

Keller Jessie Columbia Girls Co Br
Kendall Chas & Maidie 123 Alfred Detroit
Kenna Charles Orpheum Oakland Cal
Kennedy Will J Behman Show B R
Kennedy Matt Sam Devere's Show B R
Kenton Dorothy Monte Carlo France Indef
Keogh & Francis Colonial Indianapolis
Kiltles Band Alexandria Egypt
Kidders Bert & Dorothy 1274 Clay San Francisco
King & Thompson Sisters Commercial Htl Chicago
King Alice M Tiger Lilies B R
King Margaret Behman Show B R
King Violet Orpheum Portland Ore
King Bros 211 4 Av Schenectady
Kingsburys The 1553 Bway N Y
King Bros 211 4 Av Schenectady
Kiralfo Bros 1710 3 Av Evansville Ind
Kitamura Troupe Grand Syracuse
Klein George Hastings B R
Klein Ott Bros & Nicholson Rose Sydell B R
Klein & Clifton 7 Bijou Winnipeg Can
Knight Bros & Sawtelle 7 Orpheum Des Moines Ia
Kollins Stuart 3301 Bway N Y
Koler Harry I Queen of Jardin de Paris B R
Kramer Bruno Trio 104 E 14 N Y
Kraton John Hippodrome Dublin Ireland
Kratons The 418 Strand London Eng

IN VAUDEVILLE.

KRESKO AND FOX

Prattling Pals. JAS. PLUNKETT, Agent.

Krunsch Felix Miner's Americans B R
Kuhne Three White 1553 Michigan Av Chicago
Kurtis Busse & Dogs Empire Hoboken N J
Kurylio Edward J Poste Restante Warsaw Russia

L

Lafayette Two Oshkosh Wis
Laird Major Irwin's Big Show B R
Lake & Steveson Bon Tons B R
Lake John J Dainty Duchess Co B R
Lane & O'Donnell Majestic Johnstown Pa
Lane Eddie 805 E 73 N Y
Langdon Lucille Majestic Birmingham Ala
Lanigon Joe 102 So 51 Phila
Lancaster Mr & Mrs Tom New Castle Del
Lancaster & Miller 546 Jones Oakland
Lamont's Cockatoos Poll's New Haven
Lampe Otto W Joshua Simpkins Co Indef
Lampe Otto W Villa Rosa Absecon N J
Lang Agnes care Geary Almora Moscow Sydney
Langdons The 704 5 Av Milwaukee
Langill Judson Big Review B R
Lansford Jeanne Reeves' Beauty Show B R
Lansinga The 210 No Broadway Baltimore
Lawrence & Carroll Grand Missoula Mont
La Anto Girl 123 Alfred Detroit
La Belle Tronpe Dainty Duchess B R
La Blanche & Bahy La Blanche 731 3 Baltimore
La Clair & West King Edward Halifax N S
La Delles Four 123 2 Decatur Ind
La Fleur Joe 57 Hanover Providence
La Gusta 224 E 42 N Y
La Marr Harry William Tell Htl Boston
La Maze Quail & Tom 545 Kosciusko Bklyn
La Maze Trio 274 Barbery Bklyn
La Mont Janet Wash Soc Girls B R
La Moines Musical 332 5 Baraboo Wis
La Mothe's Motoring Comiques Majestic Galveston
La Nole Ed & Helen 1707 N 15 Phila
La Van Harry Frivolities of 1919 B R
La Mera Paul 27 Monroe Albany
La Petite Revue Bennett's Montreal Can
La Rauh & Scottie 162 Griffith Johnstown Pa
La Rose Bros 107 E 31 N Y
La Tell Bros Majestic Detroit
La Tour Irene 78 Burnett Newark N J
La Toska Phil 135 W 22 Los Angeles
La Van Harry Big Review B R
La Vere Ethel Fashion Plates B R
La Vern Dorothy Palace Asheville N C
Larellas Ploerts Hippo N Y Indef
La Rose & Lagusta 780 2 Av N Y
Larrivee & Lee 32 Sbnter Montreal Can
Larsen Riva Troupe Pantages' Spokane
Laveen & Cross Orpheum Oakland Cal
Lamb's Manikins 1209 Wilson Av Chicago
Lavards Lillian 1209 Union Hackensack N J
Lawson Chinese 6117 Madison Av Chicago
Le Dent Frank 418 Strand London Eng
Le Roy & Adams 1612 Loesel Av Erie Pa
Le Roy Chas 1806 N Gay Baltimore
Le Clair Harry 245 W 134 N Y
Lee Minnie Miner's Americans B R
Lee Margaret Bon Tons B R
Lee Sisters Tiger Lilies B R
Lee Frank Cracker Jacks B R
Leo Jolly Star York Pa
Leo Jolly 217 Pitney Av Atlantic City
Lee J Onr New Minister Co Indef
Lee Frank Innocent Girls B R
Leahy De Rue Bros Minstrels
Leick & Keith Palace Southampton England
Leigh Andrew Columbia B R
Leonard Eddie Orpheum Minneapolis
Leonard & Phillips Orphenm Harrisbnrg Pa
Leonard & Drake 1099 Park Pl Bklyn
Leoni Rnhy Cracker Jacks B R
Leons Two Dixie Jackson Miss
Les Jnndts S & C Denver
Leslie Geo W Empire Butte Mont
Leslie Bert Orpheum Oakland Cal
Leslie Hazel Cherry Blossoms B R
Leslie Mabel E Cherry Blossoms B R
Lester & Kellett Columbia St Louis
Lester Wm Brigadiers B R
Levitt & Falls 412 Cedar Syracuse
Lewis & Harr 141 W 16 N Y

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Lewis Andy Mardi Gras Beauties B R
Lewis Walter & Co 7 Orpheum Des Moines Ia
Lewis Harry Imperial B R
Lewis & Green Pat White's B R
Lewis Lillie Knickerbocker B R
Le Witt Ashmore & Co 112 5 Av Chicago
Linden May Florine College Girls B R
Lindley & La Ponte 123 Live Oak San Antonio
Lincoln Military Four 679 E 24 Paterson N J
Linton Tom Majestic Evansville Ind
Lissner Harry Hastings B R
Livingston & Co Mnrray Star & Garter B R
Lingard & Walker Orpheum Canton O
Lloyd & Castano 104 W 61 N Y
Lockwood Monroe Americans B R
Logan Tim Knickerbocker B R

LONG and COTTON

"The Banker and the Thief,"
By Ullie Akerstrom.
THIS WEEK (FEB. 20), MAJESTIC, DENVER.

Londons Four Lyric Dayton O
Loraine Oscar Chase's Washington
Lowe Musical Bijon Winnipeg
Lower F Edward Hastings B R
Lnce & Lnce 926 N Bond Phila
Lucier Fred & Bess Majestic Kalamazoo Mich
Luckie & Yost Harts Phila

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Direction PAT CASEY

Luttinger-Lncas 536 Valeixia San Francisco
Lynch-Hazel 355 Norwood Av Grand Rapids
Lynn Roy Box 62 Jefferson City Tenn

M

Macdonald Sisters 12 Bache San Francisco
Mackey James F Jersey Lilies B R
Mackey Frank Columbia B R
Mack & Dngai Co 7 Majestic Birmingham Ala
Mack Wilbur K & P 5th Av N Y
Macks Two Lady Buccaneers B R
Macy Maud Hall 2518 E 26 Sheepshead Bay N Y
Maddox Richard C Candy Kids Co
Mahr Patsy Pat White's B R
Maizee Alice Irwin's Big Show B R
Makarenko Tronpe Orphenm Harrisburg Pa
Malcolm Emma & Peter Melrose Minn Indef
Mangean Tronpe 120 E 127 W 22 N Y
Mankichi Troupe Frolicsome Lambs B R
Mankin Orphenm Spokane Wash
Mann & Franks Sittner's Chicago
Mann Sam Tiger Lilies B R
Manne Joe Reeves' Beauty Show B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clancy Grand Rapids
Mantells Maids 3413 S Colby Av Everett Wash
Mannen Edward Irwin's Big Show B R
Mantilla Rosita Htl Normandie N Y
Marcell & Lenett Bijon Dnbnque Ia
Marke Dorothy So Fallsbnrg N Y
Marke Dorothy Normandie Htl N Y C
Mardo & Hunter Cozy Corner Girls B R
Marie La Belle Cracker Jacks B R
Marathon Comedy Trio Liberty Pittsbnrg
Marimba Band 324 W 14 N Y C
Marine Comedy Trio 187 Hopkins Bklyn
Marion Miss Wash Soc Girls B R
Marlon Dave Dreamland B R
Marlow Lon Cracker Jacks B R
Marlowe Myers & Murri Casto Ashtabula O
Mario Trio Empire Bklyn
Marnello Marnintz Hippo N Y Indef
Marr & Evans Robinson Crusoe Girls
Marsh & Middleton 19 Dyer Av Everett Mass
Martel Lewins Dno Lyceum London Eng Indef
Martella & Aspril Bros 911 Eldridge W Collingswood N J
Martell A Brigadiers B R
Martell Maxie 2083 Sutter San Francisco
Martell W Brigadiers B R
Martin Dave & Percy Chutes San Francisco
Martin Wm Fashion Plates B R
Martinette & Sylvester Orphenm Evansville Ind
Marshall Bros O H Danville Ky
Marvin Bros Poll's Meriden
Mason Mr & Mrs Sidney 236 W 89 N Y
Mathieson Walter Rolandsin's Chicago
Mathieus The Comique Lynn Mass
Matthews & Ashley 308 W 42 N Y
Mannsey Wm Oh You Woman B R
Mason Norine Miner's Americans B R
Mayer Bros Avenue Girls B R
Mayne Elisabeth H Lid Lifters B R
Mays Four Musical Orpheum Portsmouth O
Maxima Model No 1 Majestic Dallas Tex
McAvoy Harry Brigadiers B R
McCabe Jack New Century Girls B R
McCall Trio 5th Ave Nashville Tenn
McCann Geraldine & Co 706 Park Av Johnstown Pa
McGarry & McGarry Majestic Montgomeray Ala
McGee Jos B Al Fields' Minstrels
McGarry & Harris 521 Palmer Toledo
McClain Clyde 3321 Madison Av Pittsburg
McConnell Sisters Orpheum Denver
McConnell & Simpson Mar 6 Columbia Louisville O
McCormack & Irving Empress Cincinnati
McCune & Grant 636 Benton Pittsburg
McDonald Michael Oh You Woman B R
McDowell John & Alice 627 6 Detroit
McInerney James Columbia B R
McRae Tom Empire B R
McWaters & Tyson 471 60 Bklyn
Meier & Mora Washington Spokane
Melody Lane Girls Orpheum Spokane
Melrose & Ingram 929 Main Carey O
Mendel 18 Adam Strand London
Menetekel 104 E 14 N Y C
Merriman Sisters Marathon Girls B R
Merrick Thos Imperial B R
Merrill & Otto Victoria N Y C
Merrill Bessie L Stubborn Cinderella Co
Merriman Sisters Marathon Girls B R
Merritt Hal Majestic Chicago
Methren Sisters 12 Culton Springfield Mass
Miles P W Dainty Duchess B R
Middleton Gladys 4517 Prairie Av Chicago
Millani & Du Bois Palace Htl Chicago Indef
Miller & Tempest Pat White's B R
Miller Ford 26 Braxton Buffalo
Miller & Mack 2641 Federal Phila
Miller & Princeton 88 Olney Providence
Miller Helen Frolicsome Lambs B R
Miller Frank Oh You Woman B R
Milliman Trio Orpheum Butte Mont
Mills Joe B Lady Buccaneers B R
Minstrel Four Morning Noon & Night B R
Mints & Palmer 1305 N 7th Phila
Miskel Hunt & Miller 108 14 Cincinnati
Moll Rudy Knickerbocker B R
Montague Mona P O Box 207 Tuolumne Cal
Montagne Harry Fashion Plates B R
Montambo & Bartelli Orpheum Lincoln Neb
Montgomery Marshall 1858 E 14 Bklyn N Y
Montgomery Frank & Co Peerless Bradford Pa
Moran Pauline 7 Orpheum Denver
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chicago
Morgan Lou Fashion Plates B R
Moore Eddie Imperial B R
Mooree Mabel V Orphenm Altoona Pa
Moore Miss Brigadiers B R
Mordannt Hal & Co Del Prado Htl Chicago
Morrell Frank Bronx N Y
Morris & Morton 1306 St John's Pl Bklyn
Morris Mildred & Co 250 W 85 N Y C
Morris Edwin Reeves' Beauty Show B R
Morton Ed Orpheum Harrisburg Pa
Morton Paul Rathskeller Jacksonville Indef
Mowatts Five Peerless Orphenm Oakland
Mozarts Fred & Eva Anderson Louisville
Mullers Four Polyteama Habanero Havana Cuba
Mulford Arthur D Bennett's Montreal Can
Muller Maud 601 W 151 N Y
Mulvey Ben L Proctor's Newark N J
Murray & Mack 7 Orphenm Memphis
Murray Bill L Al Reeves' Beauty Show B R
Murray Elisabeth Bennett's Montreal
Murray & Alvin Great Alhini Co
Musketeers Three Tiger Lilies B R
My Fancy 12 Adam Strand London
Myers & MacBryde 162 6 Av Troy N Y

N

National Four Jersey Lilies B R
Nazarro Nat & Co 810 Tracy Av Kansas City
Neff & Starr Shea's Buffalo

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FEB. 23—SHEA'S, BUFFALO.
MAR. 7—SHEA'S, TORONTO.
MAR. 14—MARYLAND, BALTIMORE.

Nelson J W Miss New York Jr B R
Nelson Chester Americans B R
Nelson Bert A 1942 N Humboldt Chicago
Nelson John Dainty Duchess B R
Nelson Frank Dainty Duchess B R
Nelson Edwin L Oh You Woman B R
Nennelle Mlle Grand Raleigh N C
Nennelle Mlle Del Prado Htl Chicago
Nevaros Three 335 W 38 N Y C
Newell & Niblo 7 Majestic Butte Mont
New Pianophiends Garrick Wilmington Del
Niblo Victor Schumann Berlin Ger
Nichols Nelson & Nichols Majestic Birmingham Ala
Nicholas James Big Review B R

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Noble & Brooks Vanity Fair B R
Nolan Tom Empire B R
Nolan Fred Columbia B R
Nonette 154 Henry Bklyn
Nordaunt & Co Hal Grand Raleigh N C
Norrises The O H Rockland Me
Norton C Porter 6342 Kimbark Av Chicago
Norton Ned Fads & Follies B R
Norwalk Eddie 595 Prospect Av Bronx N Y
Noss Bertha 172 W 77 N Y

O

O'Brien J Miss New York Jr B R
Odell & Kinley 267 W 60 N Y
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Odmont Mimi 3285 Bway N Y
Oehrlein Joseph Columbia B R
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Onlaw Gus 418 Strand London
O'Day Billy Behman Show B R
O'Neil Tommy Pat White's B R
O'Neil Jas Empire B R
O'Nelli Ray B 328 22 Av Milwaukee
O'Neill Trio Grand Monessen Pa
O'Nelli Harry Empire B R
O'Nelli & Regenery 592 Warren Bridgeport
Opp Joe Kentucky Belles B R
Orbasany Irma Sittner's Chicago
Orden Kitty Irwin's Big Show B R
Orletta May Miss New York Jr B R
Orr Chas F Cort Chicago Indef
Orth & Fern Bronx N Y C
Oshun Dola Warrington Oakport Ill
Oswald Wm Miss New York Jr B R
Owen Dorothy Mae 3047 90 Chicago

P

Palme Esther Mlle 121 E 46 Chicago
Pantzer Willy 7 Orphenm Salt Lake City
Pantzer Jewell J Orpheum Los Angeles Cal
Paradis Billy C N 1 Htl L'Assomption P Q Can
Parshley 24 E 41 N Y
Parvis Jr Geo W Lyric Catlettsburg Ky
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Paterson Al Tiger Lilies B R
Paull & Ryholda 359 County New Bedford
Pauline Dansville N Y
Paulinetti & Piqno 4324 Waln Frankford Pa
Pearl Katherine Wine Woman & Song B R
Pearl Violet Wine Woman & Song B R
Pearson & Garfield 25 W 65 N Y
Pederson Bros 635 Greenbnsh Milwaukee
Pealson Gilbert Cracker Jacks B R
Palinetti & Piquo 4324 Walnut Phila
Pealson Goldie & Lee Cracker Jacks B R
Pelots The 161 Westminster Av Atlantic City
Pearce Sisters Three 725 Lane Seattle
Pepper Twins Vaudeville Paris Tex
Perez Six Hippo N Y Indef
Perry Frank L 747 Buchanan Minneapolis
Personi & Halliday Van Buren Htl Chicago
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane Empire Hoboken N J
Phillips Harry Fashion Plates B R
Phillips Samuel 316 Classon Av Brooklyn

"PAULINE"

THE SCIENTIFIC SENSATION
Tremendous success. Held over for second week. Pantages' Theatre, Seattle.

Pierce & Maisee Irwins Big Show B R
Pierce Frank Irwin's Big Show B R
Piccola Midgeta 418 Strand W C London Eng
Pike Lester Mardi Gras Beauties B R
Pike & Calame Pantages' Denver
Pirosconis Family Cracker Jacks B R
Pisano Yen 15 Charles Lynn Mass
Pisano Fred A 36 West Gloversville N Y
Pinnkett & Ritter Wick's Kittaning Pa
Pollard Gene Columbia Girl B R
Potter & Harris Keduie Chicago
Potts Bros & Co Garrick Wilmington Del
Powell Eddie 2314 Chelsea Kansas City Mo
Powers Elephants 745 Forrest Av Bronx N Y
Powers John & Jessie Star & Garter B R
Powers Mae Reeves' Beauty Show B R
Powers Great Majestic Bangor Me
Prices Jolly 1629 Arch Philadelphia

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FEB. 28, KEITH'S, PHILADELPHIA.

Primrose & Polhoff Avenue Girls B R
Primrose Quartette Van Buren Htl Chicago
Prince Harry Knickerbocker B R
Priest & Heinies Janet Keith's Phila
Proctor Sisters 1112 Halsey Bklyn
Pryor Kate Jersey Lilies B R
Pucks Two The 166 E 80 N Y C
Purvis Jimmy New Century Girls B R

Q

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And C. H. WEIS' MIDGET ACT.
THIS WEEK (FEB. 21), SHUBERT, UTICA.

Quigg & Nickerson Frolicsome Lambs B R
Quinn Mattie 536 Rush Chicago

R

Ralmnnd & Good 3444 Elaine Pl Chicago
Rainbow Sisters Majestic Columbus Ga
Ralande & Raisnde Box 290 Cumberland Md
Ranney Adele Sam Devere Show B R
Ranf Claude Orpheum Atlanta
Ransley Mabel Orphenm Des Moines Ia
Ramsey & Weis 524 Grant Camden N J
Rastus & Banks Apollo Wien Austria
Ratelies The 637 Petonmeux Montreal
Raymond Mona Avenue Girls B R
Raymond Lillian Knickerbocker B R

THE RACKETTS

"BOB FITZSIMMONS IN EVENING DRESS."
Direction, PAT CASEY.

Raymond Ruby & Co Trent Trenton N J
Raymond Clara Imperial B R

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AND NOW—That ticklish tune you hear everywhere and don't know what it is, well its

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Be Sure to Get "OH, YOU DEVIL RAG" SONG

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these 1910 Applause Winners—"You Are the Ideal of My Dreams" (ballad), "Mister Johnson, Good Night" (coon song), "Hoop-La," ("I'm Having the Time of My Life") (novelty), "Good Bye, Peter, Good Bye, Paul" (comic), "Old Dr. Brown" (comic), "Angel Eyes" (serenade), "When Rosalie Sings 'Ciribiribi'" (Italian song), "You Ain't Got the Girl Till the Ring Is On Her Finger" (novelty), "My Mamie Rose" (serenade), "Amo" (Song and Intermezzo), "Havana" (High Class).

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Ready G Ellis Nowlin Circus
Reded & Hadley Tiger Lilies B R
Redford & Winchester Keith's Boston
Redner Thomas & Co 972 Hudson Av Detroit
Redway Tom 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed Bros 56 Saxton Dorchester Mass
Reed Chas E Tiger Lilies B R
Reed & Earl Portolo San Francisco
Reid Pearl Colnmbia B R
Reid Jack Clark's Runaway Girls B R
Reiff Clayton & Reiff Murray Richmond Ind
Reilly Lillian Irwin's Big Show B R
Reeves Billy Follies of 1909
Reeves Al Reeves' Beauty Show B R
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reinfields Minstrels Grand Raleigh N C
Remington Mayme Htl Gerard N Y
Renalles The 2064 Sutter San Francisco
Renshaw Bert 737 Aldine Av Chicago
Reynolds Abe Miss New York Jr B R
Rhoades & Engel 223a Chauncey Bklyn N Y
Rianos Four Freeport L I
Rice & Cady Star & Garter B R

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Rich & Rich 211 W 43 N Y C
Richard Bros 917 Bway N Y
Richards & Co William Bennett's Ottawa Can
Richards Great Family Williamsport Pa
Richards Sadie Moulin Rouge B R

4-RIANOS-4

FEB. 26, HAMMERSTEIN'S.

Riggs Charlie Bon Tons B R
Ring & Williams 2450 Tremont Cleveland
Ring & Bell Metropolitan Minstrels Indef
Rio Al C Orpheum Oakland Cal
Ripon Alf 545 E 87 N Y
Ritchie Gertie 213 Grey Buffalo
Ritter & Foster Hippodrome Sheffield Eng

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"THAT DIFFERENT DRUNK."

Robbins Billy C Reeves' Beauty Show B R
Roberts Edna Irwin's Big Show B R
Roberts & Little Eldorado Ill
Robinson Thomas Irwin's Big Show B R
Robinsons The 901 Hawthorne Av Minneapolis
Robisch & Childress 950 No Clark Chicago
Rocamora Susanne Poli's New Haven
Rock & Roi 1610 Indiana Av Chicago
Roelker Edward Dainty Duchess B R
Roof Jack & Clara 705 Green Phila
Rosaires The Polyteama Havana Cuba
Rosey C W 1321 So Wichita Kan
Rose Clarina 6025 47 Bklyn
Rose & Ellis Empire B R
Rose Fred Bon Tons B R
Rose Leo Empire B R
Rose Ben Colnmbia B R
Rosenthal Bros 151 Chaplain Rochester N Y
Ross T B Irwin's Gibson Girls B R
Ross & Lewis Empire Bradford Eng
Ross Frank Trocaderos B R
Rowland Jimmie Knickerbocker B R
Royden Virginia Mardi Gras Beauties B R
Russell Mabel Orpheum Minneapolis
Russell James Irwin's Big Show B R
Russell-Noss Bertha 172 W 77 N Y
Rutheford Jim & Co 214 No Second Saginaw Mich

THOS. J.

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FEB. 26, HAYMARKET, CHICAGO.

Rutledge & Pickering Grand Cleveland
Ryan Richfield Co Majestic Chicago
Ryno & Emerson 161 W 74 N Y C
Ryno Jack Empire B R

S

Salmo Jnno Empire Stockport Eng
Sampson & Douglas Pantages Seattle Indef
Sanders & La Mar 1227 5 Av N Y
Sanderson Co 989 Salem Malden Mass
Sanford Jere 7 Bijou Oshkosh Wis
Sanford & Darlington 3960 Pengrove Phila
Scanlon W J 182 17 Detroit
Scanlon George College Girls B R
Scarlet & Scarlet 913 Longwood Av N Y
Schilling Wm 1000 E Lawrence Baltimore
Scintella 588 Lyell Av Rochester
Scott & Yost 40 Morningside Av N Y
Seymour Sisters 2425 N Napa Phila
Shannon Lavinia Orpheum Birmingham Ala
Shedman's Dogs Dumont N J
Sheldon Viola Hastings B R
Shepard & Co James C 1604 Madison Av N Y C

WALTER LIZZIE

SCHRODE and MULVEY

FEB. 26, MAJESTIC, SAGINAW.
Personal direction of Mr. Pat Casey and Miss Jenie Jacobs.

Sherlock & Van Dalle 514 W 135 N Y
Sherlock & Holmes 1685 Ellis San Francisco
Sherman & De Forest Family Lafayete Ind
Schrode & Mulvey Majestic Saginaw Mich
Shubert Musical Four Bowery B R
Siddons & Earle 2515 So Adler Phila
Sidello Tom & Co 4318 Wentworth Av Chicago
Sidini Columbus Ga
Sidman Sam Oh You Woman B R
Siegrist Troupe Winter Circus Chattanooga
Simms Willard & Co Shea's Toronto Can
Slater & Finch 10 N 3 Vincennes Ind
Smith & Brown 1324 St John Av Toledo
Smith Allen 1243 Jefferson Av Brooklyn
Smith Bill Hastings B R
Smith Larry Wash Soc Girls B R
Snow Ray Washington Spokane
Snowden Marie Orpheum Cambridge O
Snyder & Buckley 164 Foxall Bklyn
Socrant Bros Three 558 Sixth Detroit
Somers & Storke Elks Club Duluth Minn
Spaulding & Dupree Box 285 Ossining N Y
Spencer Billy Tiger Lilies B R
Spissell Bros & Co Lyric Dayton O
Sprague & McNeece 632 No 10 Phila
Springer & Church 96 4 Pittsfield Mass
St Clair Minnie 140 So 11 Phila
St Elmo Leo 2064 Sutter San Francisco
St Onges Fred & Co 418 Strand W C London Eng
Stadium Trio Great 211 E 14 N Y
Stafford & Co Frank Majestic Johnstown Pa
Stafford & Stone 624 W 139 N Y
Stagpooles The Four Bijou Oshkosh Wis
Stanley Vincent F Oh You Woman B R
Stedman Al & Fannie 685 Sixth So Boston Mass
Steger Bessie 1534 Bway N Y C
Steinert Thomas Trio 531 Lenox Av N Y
Stephens Paul 323 W 28 N Y
Sterns Al 163 W 24 N Y C
Stevens & Moore Rice & Barton B R
Stewart Harry Marks Wash Soc Girls B R
Stewart Howard Knickerbocker B R
Stewart & Earl 39 Curtis Av Woodburg N J
Stevens Lillian Sam Devere's B R
Stevens George Dainty Duchess B R
Stevens Paul 323 W 28 N Y
Stickney's Dogs 4900 Main Phila
Stipps Musical Chattanooga Tenn
Stubblefield Trio 5808 Maple Av St Louis
Stutsman & May 619 Wash Williamsport Pa
Suglmoto Japs Troupe Majestic Norfolk Va
Summers Allen 1956 Division Chicago
Sunbeams Three Avenue Girls B R
Surasal & Razall Majestic Dallas Tex
Susanna Princess Unique Minneapolis
Swan & Bambard Golden Crooks B R
Swat Milligan 225 W 38 N Y
Sweeney & Rooney 1434 Sumner Av Scranton Pa
Sytz & Sytz 140 So Front Phila

T

Tangley Pearl Anderson Ind
Tambo & Tambo American New Orleans
Taylor Carey E Casino Louisville Indef
Taylor Mae Lincoln Sq N Y
Taylor Fred Brigadiers B R

EVA TAYLOR

AND HER COMPANY.

FEB. 27, ORPHEUM, LINCOLN.

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Terrill Frank & Fred 16 W 2 Duluth Minn
Those Three 223 Scott San Francisco
Thaleros Hippo N Y Indef
Thatcher Fanny Dainty Duchess B R

TAMBO AND TAMBO

Double Tambourine Spinners
FEB. 28, AMERICAN, NEW ORLEANS.

Thompson Amy Wash Soc Girls B R
Thompson Ray Mrs Hippo N Y Indef
Thomson Harry 112 Covert Bklyn
Thorndyke Lillian 246 W 38 N Y
Thornton Geo A 395 Broome N Y
Thorne Mr and Mrs Harry 288 St Nicholas Av N Y
Thurston George Imperial B R
Thurston Nellie Irwin's Big Show B R
Thurston Great Grand St Paul
Tiffany Dugan Cracker Jacks B R
Tinker G L 776 S Av N Y

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Torleys The Lyceum Washington
Tops Topsy & Tops Trent Trenton N J
Toohey Trahmel A Ellis Nowlin Circus
Travers Belle 210 N Franklin Phila
Travers Phil Orpheum Oakland Cal
Tremaines Musical Amuse Jacksonville Fla
Tucker Tillie Matinee Girl Co Indef
Tunis Fay Soul Kiss Co
Turners Musical Orpheum Chillicothe O
Tuscano Bros Majestic Little Rock Ark
Tuttle & May 3837 W Huron Chicago
Tweedley John 242 W 43 N Y
Twentieth Century Co Bronx N Y C
Tydeman & Dooley Theatre Glens Falls N Y

U

Uline & Rose Pantages Seattle Indef
Unique Comedy Trio 7 Dumont's Phila
Usher Claude & Fannie 7 Orpheum Salt Lake City

V

Vagranta Three Trent Trenton
Valdare & Varno Amphitheatre Sydney Australia
Valdare Bessie 206 W 95 N Y
Valetta & Lamson 1329 St Claire Av Cleveland
Van Billy & Beanmont Sisters Chase's Washington
Van Chas & Fanny Poli's New Haven Conn
Van Cleve Denton & Pete Hippodrome N Y
Van Osten Eva Fashion Plates B R
Von Serley Sisters 436 E 138 N Y
Verde 270 W 89 N Y
Variety Comedy Trio 1515 Barth Av Indianapolis
Varsity Four Grand Milwaukee
Vassar & Arken 824 Christopher Bklyn
Vasco 41a Acre Lane London Eng

CHAS. AND FANNIE VAN

Assisted by CHAS. T. LEWIS,
"A CASE OF EMERGENCY."
FEB. 28, POLI'S, NEW HAVEN.

Vass Victor V 25 Haskins Providence
Vedder Lillie Cracker Jacks B R
Vedder Fannie Jersey Lillies B R
Venetian Four Bijou Lansing Mich
Venetian Gondoliers Band Majestic Montgomery
Veronica & Huri Falls 1336 Gillingham Phila
Victorine Myrtle 1534 Bway N Y
Violetta Jolly 41 Leipzigerstr Berlin Ger
Virginia Florence Knickerbocker B R
Vivians Two Hathaway's New Bedford Mass
Viola & Bro Otto Majestic Florence S C
Voelker Mr & Mrs Frederic Orpheum Salt Lake

W

Wagner Emma Pat White's B R
Waldren May Avenue Girls B R
Wallace's Jack Cockatoos c/o Parker Abilene Kan
Walheiser Walter 1918 So J Bedford Ind
Walker Nella K & P 5th Av N Y
Walker Musical 1524 Brookside Indianapolis
Walmsley Frank Empire B R
Walsh Harry Hastings B R
Walsh Lynch & Co Orpheum Portland Ore
Walsh Lynch & Co Orpheum Denver
Walters John Haymarket Chicago
Walzer Twins 654 S Main Akron O
Ward Klare & Ward Proctor's Albany
Ward Billy 199 Myrtle Av Bklyn
Ward Dorothy Miner's Americans B R
Ward & Harrington 418 Strand London Eng
Ward Marty S Tiger Lilies B R
Warren Bob 1808 So Carlisle Phila
Watermelon Trust Sam Devere's Show B R
Waters Jas R Bijou Lansing Mich
Watkins William Big Review Co B R
Watson Sammy 333 St Pauls Av Jersey City
Watson Kitty Irwin's Big Show B R
Watson & Little Orpheum Reading Pa
Watson Fanny Irwin's Big Show B R
Watson Billy W Girls from Happyland B R
Wayne Ethel M Manzanillo Cuba

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Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Webb Harry L Bennett's Montreal Can
Welch James A & Co 248 Fulton Buffalo

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FEB. 28, ORPHEUM, OMAHA.
Direction, PAT CASEY.

Welch Lew & Co Bijou Mason City Ia
Wells R C 10 Warren Tottenham Ct Road London
Wells Lew Orpheum Mobile
Wentworth Vesta & Teddy Poli's Wilkes-Barre
Willard & Bond Warburton Yonkers N Y
Wood Ollie 534 W 159 N Y
Work & Ower 5th Ave N Y
Werden W L Majestic La Crosse Wis
Weston & Watson 141 W 116 N Y
Weston Willie College Girls B R
West Jno A & Co 59 W 66 Chicago
Whitman Bros 1335 Chestnut Phila
Whitman Frank Majestic Butte
White Cora Empire B R
White James Rose Hill Folly B R
White Harry 1008 Ashland Av Baltimore Md
White & Simmons Orpheum Evansville Ind
Whitehead & Grierson 7 Majestic Denver
Whiteside Ethel Temple Ft Wayne Ind
Whitney Tillie 36 Kane Buffalo
Wilder Marshall Orpheum Bklyn

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Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & Segal Bohemian B R
Williams & Melburn Princess Iris Co Indef
Williams & Weston Serenaders B R
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Sterling Commercial Htl Chicago
Williams Mollie Behman Show B R
Williams Erma Mardi Gras Beauties B R
Williams Helen Frivolities of 1919 B R
Williams Gladys Big Review Co B R
Willis Tom Bon Tons B R
Wills May Orpheum Des Moines Ia
Wills Nat 301 W 96 N Y C
Wilson Bros Shea's Toronto Can
Wilson Frank 1676 W 23 Los Angeles
Wilson Jesse Irwin's Big Show B R
Wilson & Pinkney 207 W 15 Kansas City

JOHN W. WORLD AND MINDELL KINGSTON

WEEK FEB. 28, KEITH'S, COLUMBUS.

Wilson May Fashion Plates B R
Wilton Joe & Co 1129 Porter Phila
Winchester Ed Majestic Seattle
Winkler Kress Trio 252 W 38 N Y
Winters Comedy Four 709 E 156 N Y
Withrow & Glover 223 W 44 N Y
Wixon & Kelly 80 Tecumseh Providence
Wolfe Walter Bon Tons B R
Woodhull Harry Lid Lifters B R
Woodman Harry Ellis Nowlin Circus
Wooda & Woods Trio Continental Htl Chicago
Wood Bros Temple Rochester
Wood W S Bon Tons B R
Wooley Mark Knickerbocker B R
Wooley & Adams Knickerbocker B R
World & Kingston Keith's Columbus O
Wright & Dietrich 13 Tappan Kearney N J
Wyckoff Fred Pantages' Spokane

Y

Yacklay & Bunnell Lancaster Pa
Yaw Don Din 119 E Madison Chicago
Yeoman Geo 4566 Gibson Av St Louis
York Charley Carbondale Pa
Young Ollie & April 56 Chittenden Av Columbus O
Young & Slater DeWitt Keeney's New Britain

BIJOU THEATRE, BAY CITY, FEB. 21.

OLLIE YOUNG and APRIL

Booked by the Pat Casey of the West (J. A. Sternad).

Younger Bros 112 S Av Chicago

Z

Zam Trio Waverly Htl Jacksonville Indef
Zanfrellas The King's Dundee Scotland
Zasel's Living Statues Imperial B R
Zasell Vernon & Co Schumann Frankfort Ger
Zech & Zech 48 Franklyn York Pa
Zeno Jordan & Zeno Keith's Phila
Zimmerman Al Vanity Fair B R
Zoeller Edward Mardi Gras Beauties B R

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Weeks Feb. 28 and March 7.

Al Reeves' Beauty Show Gayety Pittsburg 7 Garden Buffalo
Americans Folly Chicago 7 Star Milwaukee
Avenue Girls Century Kansas City 7 Standard St Louis
Behman Show Gayety Boston 7-9 Gilmore Springfield 10-12 Empire Holyoke
Big Review 28-2 Luzerne Wilkes-Barre 3-5 Gayety Scranton 7-9 Gayety Albany 10-12 Lyceum Troy
Bohemians Academy Pittsburg 7 Lyceum Wash
Bon Tons Casino Boston 7 Columbia N Y
Bowery Burlesquers Westminster Providence 7 Casino Boston
Brigadiers Standard St Louis 7 Empire Indianapolis
Broadway Gaiety Girls 28-2 Folly Paterson 3-5 Bon Ton Jersey City 7 Howard Boston
Century Girls 28-2 Empire Des Moines 3-5 Lyceum St Joe 7 Century Kansas City
Cherry Blossoms Bowery N Y 7 Empire Newark
College Girls Gayety Phila 7 Waldman's Newark
Columbia Burlesquers Waldman's Newark 7 Gayety Hoboken
Cosy Corner Girls 28-2 Gayety Scranton 3-5 Luzerne Wilkes-Barre 7-9 Folly Paterson 10-12 Bon Ton Jersey City

REPRESENTATIVE ARTISTS — REPRESENTATIVE ARTISTS

1909—10 WESTERN SEASON

ALICE LLOYD

ORPHEUM CIRCUIT

DIRECTION PAT CASEY

THE GREATEST VAUDEVILLE HIT IN YEARS

MAROH 7, ORPHEUM, MINNEAPOLIS

"HERALD-REPUBLICAN," SALT LAKE CITY, UTAH, MONDAY, FEB. 14, 1910.

"The house last night went crazy over the vivacious little artist, and she responded willingly with six songs, demanding a change of costume for each. But in spite of some of her grotesque make-ups, she was dainty and clever throughout, and received an ovation such as has not been accorded an Orpheum star in months."

SALT LAKE "EVENING TELEGRAM."

"Miss Alice Lloyd, that dainty, winsome English artist, is the big hit at the Orpheum this week, and is closely followed by the McNaughtons, English comedians. These are the two big features. The rest of the bill is only fair. Miss Lloyd scored the big hit that is hers wherever she has appeared."

DESERET "EVENING NEWS," SALT LAKE CITY.

"There is a freshness in her songs and in her way of singing them that is thoroughly captivating. Last night she was called back for six numbers by a capacity house."

McKEE RICHMOND AND JUANATI HAWLEIGH

In a military travesty, "THE SIEGE OF THE SEVEN VALES," One real, roaring laugh. Stopping the show at every performance. Who said I was crazy? Managers, this act will **pack your house.** Permanent address, 1563 BROADWAY, N. Y. CITY. Members of the V. V.

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GRAND OPERA HOUSE, PITTSBURG, NEXT WEEK (FEB. 28) Direction, **ALBERT SUTHERLAND**

JACK ATKINS

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ILA GRANNON

Still Meeting with Success

This week: Greenpoint, Brooklyn. Feb. 28, Poli's, Bridgeport . EDW. S. KELLER, Agent

Cracker Jacks Columbia N Y 7-9 Empire Albany 10-12 Mohawk Schenectady
Dainty Duchess Gayety Hoboken 7 Music Hall N Y
Dreamlands Buckingham Louisville 7 People's Cincinnati
Ducklings Empire Bklyn 7 Bowery N Y
Empire Burlesquers Lafayette Buffalo 7 Avenue Detroit
Fads & Follies Gayety Bklyn 7 Metropolis N Y
Fashion Plates Star Toronto 7 Lafayette Buffalo
Fay Foster Star Cleveland 7 Academy Pittsburg
Follies of the Day Dewey Minneapolis 7 Star St Paul
Follies of New York & Paris Gayety Washington 7-9 Apollo Wheeling 10-12 L O
Frolicsome Lambs People's Cincinnati 7 Folly Chicago
Ginger Girls 28-2 Apollo Wheeling 3-5 L O 7 Empire Toledo
Girls from Happyland Standard Cincinnati 7 Gayety Louisville
Golden Crooks Olympic N Y 7 Star Bklyn
Hasting's Show Gayety St Louis 7 Gayety Kansas City
Irwin's Big Show Casino Phila 7 Gayety Baltimore
Irwin's Gibson Girls Metropolis N Y 7 Gayety Phila
Irwin's Majestics Gayety Baltimore 7 Gayety Washington
Imperials Avenue Detroit 7 Empire Chicago
Jardin de Paris Empire Indianapolis 7 Buckingham Louisville
Jersey Lillies Euson's Chicago 7 Empire Cleveland
Jolly Girls Bijou Phila 7-9 Gayety Scranton 10-12 Luzerne Wilkes-Barre
Kentucky Belles Star Milwaukee 7 Dewey Minneapolis
Knickerbockers 28-2 L O 3-5 Apollo Wheeling 7 Gayety Pittsburg
Lid Lifters Star Bklyn 7 Gayety Bklyn
Lady Bucaneers Royal Montreal 7 Star Toronto
Marathon Girls Gayety Omaha 7 Gayety Minneapolis
Mardi Gras Beauties 28-2 Gilmore Springfield 3-7 Empire Holyoke 7 Murray Hill N Y
Masqueraders Corinthian Rochester 7-9 Mohawk Schenectady 10-12 Empire Albany
Merry Whirl Gayety Milwaukee 7 Alhambra Chicago
Merry Maidens Star St Paul 7-9 Empire Des Moines 10-12 Lyceum St Joe
Miss New York Jr Trocadero Phila 7-9 Luzerne Wilkes-Barre 10-12 Gayety Scranton
Morning Noon & Night Empire Newark 7 L O 14 Bijou Phila
Monlin Rouge L O 7 Trocadero Phila
Parisian Widows Gayety Kansas City 7 Gayety Omaha
Pat White's Gaiety Girls Monumental Baltimore 7 Bijou Phila
Queen of the Jardin de Paris Empire Toledo 7 Gayety Detroit
Rentz-Santley Star & Garter Chicago 7 Standard Cincinnati
Rialto Rounders Alhambra Chicago 7 Euson's Chicago
Rice & Barton Gayety Toronto 7 Corinthian Rochester
Robinson Crusoe Girls Gayety Louisville 7 Gayety St Louis
Rose Hill 28-2 Mohawk Schenectady 3-5 Empire Albany 7 Gayety Boston
Rose Sydell Murray Hill N Y 7 Casino Phila
Runaway Girls Garden Buffalo 7 Gayety Toronto
Sam Devere 28-2 Gayety Albany 3-5 Lyceum Troy 7-9 Bon Ton Jersey City 10-12 Folly Paterson
Sam T Jack's Empire Chicago 7 L O 14 Star Cleveland
Scribner's Oh You Woman 28-2 Empire Albany 3-5 Mohawk Schenectady 7 Olympic N Y
Serenaders Gayety Detroit 7 Star & Garter Chicago
Star & Garter Gayety Minneapolis 7 Gayety Milwaukee
Star Show Girls Columbia Boston 7-9 Lyceum Troy 10-12 Gayety Albany
Tiger Lilies Lyceum Washington 7 Monumental Baltimore
Town Talk 28-2 Bon Ton Jersey City 3-5 Folly Paterson 7 Eighth Ave N Y
Trocadero Empire Cleveland 7-9 L O 10-12 Apollo Wheeling
Umpire Show 28-2 Lyceum Troy 3-5 Gayety Albany 7 Royal Montreal
Vanity Fair Music Hall N Y 7 Westminster Providence
Washington Society Girls Howard Boston 7 Columbia Boston
Watson's Burlesquers Casino Brooklyn 7 Empire Brooklyn
Wine Woman and Song L O 7 Star Cleveland 14 Academy Pittsburg
Yankee Doodle Girls 8th Avenue N Y 7 Casino Brooklyn

LETTERS

Where C follows name, letter is in Chicago.
Where S F follows, letter is at San Francisco.
Where L follows, letter is in London office.
Advertising of circular letters of any description will not be listed when known.
Letters will be held for two weeks.
P following name indicates postal advertised once only.

Alexander & Scott
Ahlberg Harry
Austin & Sweet (C)
Ashley Herbert
Anderson Fred
Athos Great
Albert Sisters (L)
Arnold Florence (C)
Allen and Marryat
Ardell Lillie
Adams Ollie
Arlington & Helston
Austin & Sweet
Azard Benj H
Arnold Jack
Altwell Wm H (C)
Adams Jessie (C)
Alexander & Scott
Albert Robert
Burnham Harry (C)
Brown R (C)
Burton Richard
Baynard Belle (C)
Bentley Musical (C)
Balbeck Wilhelm (L)
Bell & Henry (L)
Berrett J (L)
Barrett Jack
Birch Lew
Beaumont Arnold (C)
Bradley Chas (C)
Bordley Chas T
Bassett Mortimer
Bunnell Geo
Bryan Vincent
Belmont Grace (C)
Boos Blanche (C)
Brown Harry M (C)
Borden Eddie (C)
Braham Michael
Beno King (P)
Bruce Lena (P)
Crockford Jessie (S F)
Carleton Arthur C
Coleman Will J
Callahan Joseph (C)
Curtis Violet (C)
Cunningham Gene Miss (C)
Cldp & Marble
Case Paul T (C)
Carroll Joe D
Cunningham & Ross (L)
Chevalier A (L)
Campbell Flo (L)
Columbia Comedy Four
Carleston S W C (C)
Coppens Lloyd (C)
Connelly Lenore (C)
Chester & Grace (C)
Crapo & Stacy (C)
Collins Josephine (C)
Carleon Arthur C
Carroll Joe D
Calder Chas Lee
Cooper Harry
Close Tambo & Myrtle
Caylor John D
Cook Joe
Cardownie Louise
Crawford Mayme
Carney Ida
Craper & Stacy
Carey & Stampe (C)
Coleman L S
Carman Hoop Roller
Collins Frank
Cook & Rothert
Defres Gordon (S F)
De Noyer Eddie
Dupreye & De Voe (C)
De Frankie Sylvia (C)
Dierickx Arthur
De Loris Dick
Diamond & Beatrice (C)
Drew Will
Doyle & Primrose
Douglass & Van
De Leon Eva
Deane Sidney
Daley Frank
Donnettee Iva
Duckett Jena
Dupree Maida
Dynes & Dynes
Dolan Mr & Mrs Jas F (C)
Emmy Madame (C)
Everhart (L)

(Continued on page 28.)

NEW ACTS

(Continued from page 17.)

Fred W. Peters and Co. (4).
"His Lucky Day" (Comedy).
18 Mins.; Full Stage (Interior).

It is not made sufficiently clear to the spectator just why a certain French actress, who causes the sketch to run its length, is in the house of a respectable old codger whose wife has gone to the country. When the old man learns that his wife is unexpectedly coming home, he hides the short-skirted one behind a sofa. She will not stay there. A young nephew hides her in a room. She will not stay there; but darts into another room where nobody suspects her to be. Meanwhile the curate of the parish has written that he is sending his bull dog to the old chap, who is then unwillingly harboring an actress. There is a photograph of the actress put, unwittingly, in evidence when the ladyship of the household returns from her curtailed vacation. Then comes much confusion. While the minister talks of his dog as "she," the wife thinks it is the original of the photograph which has enthused the clergyman. The old man and his nephew try to "hide" the actress where they each suppose her to be, and to wind things up they march her out in a suit of male attire, and get away with it. Five people devote much energy in trying to make something out of very nearly nothing. There is talent sufficient to enact a whole drama of the short-cast type, but there are not enough laughs produced to make worth while the one-act skit.

Walt.

Mondame Phillips.
Songs and Imitations.
15 Mins.; One.

Possessed of a good singing voice, backed by good appearance and assisted by a pet dog, Miss Phillips rounds out a specialty which entertains without creating any sensation. Her imitations are along vocal lines, after she has displayed a good voice in pleasing songs. The dog is introduced toward the end, and aids materially in the applause value, winning a strong encore. *Walt.*

OUT OF TOWN.

Edwin Stevens & Co. (2).
Comedy Sketch.
25 Mins.; Full stage. (Interior.)
Majestic, Chicago.

Edwin Stevens has something worth while in "Guardy," full of the bright kind of humor seldom offered. Stevens is assisted by Tina Marshall, a capital working partner. The curtain shows Stevens standing behind a screen with his head and shoulders visible, explaining to the audience he is studying up on a part. Coming from behind the screen he appears in the dress of ancient rome. Hhis ward, Bessie Dale, comes in and surprises him in the odd costume, which requires considerable explanation on his part. She is angry and departs at once for her hotel, inviting him to call when he has recovered his sense and regular clothing. He leaves the room to dress in a hurry and while gone she returns, asking for money to pay for the taxi to take her back. Finding him gone she looks around and discovers a letter addressed to her which had been written by him three years previously but never mailed. She reads to her amazement that he is in love with her and also that his bank has become insolvent which makes her penniless instead of wealthy. She decides to keep quiet until the subject is broached by him. Upon returning he explains what caused his funny makeup, telling her he has some music to write and she offers to aid him by reading the lines while he thinks up the melody. This presents a humorous situation which leads to a song and dance by both. Finally, after trying to induce her guardian to admit the secret she learns that the bank has in the last three years recovered the loss and her money is safe. Insisting that he has been educating her for the three long years while he has been sacrificing necessities and luxuries she refuses to accept a cent unless he shares it with her. The finale shows the pair engaged and the curtain drops while they both give a toast. Mr. Stevens is as funny as the funniest and works nicely all the time, bringing out each point clearly. Miss Marshall helps the climax, and together the pair have made "Guardy" a headline attraction. The sketch made the hit of the bill at the Majestic this week. *O'Connor.*

Foley and Farley.
Singing and Dancing.
13 Mins.; One.
Saratoga, Chicago.

Miss Farley has a new partner in Johnnie Foley, formerly of the Foley Brothers. The new team make up a pretty little song and dance act that should round into a good offering. Both make a fine appearance, Miss Farley being especially pretty and childish looking. They do good team dancing, after which Foley does solo work, which will make a bunch of the cloggers step around to take a good view. Miss Farley does a "hick" about as well as anyone, and her work is generally good for strong applause. The closing number is a "coaster" affair.

O'Connor.

Nord
"The Diving Beauty."
8 Mins.; Full Stage (Exterior).
Wigwam, San Francisco.

After a short introductory speech (Miss) Nord quietly makes her appearance enveloped in a purple robe lined with white silk, which when thrown back brings forth a delighted exclamation from both sexes, as, attired in a tight-fitting black silk union swimming suit, she holds the pose for a bare second with a wealth of golden hair hanging down her back. Nord has been most bountifully endowed by nature with beauty of both face and figure which compels admiration from the start, greatly enhanced by the gracefulness of her diving. A tank containing water to the depth of five feet is used. Drops showing a running brook with a rustic bridge spanning it give a nice effect. No time is wasted during the act. The most difficult of her dives are apparently as easily accomplished as the simpler ones. The high dive from the flies for the finale is unusually effective. To see Nord once creates a desire to see her again. *Fountain.*

Hal Stephens has returned to vaudeville after an absence of five years. An all new act with a carload of scenery is under the direction of M. S. Bentham.

Edwin Forsberg and Co. (4).
"The Night of His Life" (Comedy).
20 Mins.; Full Stage.
Warburton, Yonkers, N. Y.

Edwin Forsberg, presenting Leander Richardson's new playlet, is the attraction this week. The plot is simple, but intensely amusing. Jim Bradley (Theo. Babcock) is in his rooms at a New York hotel about to depart for St. Louis in the morning. He wonders how he is to secure his expenses. Turning out the lights, he jumps into one of the twin beds in the room. A burglar, Clarence Doolittle (Mrs. Forsberg) enters through a window, while a storm rages outside. Bradley rises quietly, takes the thug's revolver, holds him up and relieves him of $40, telling him that he is going to try and break the bank; if he wins, they split; if not, the burglar goes to jail. Meanwhile he must remain in bed and keep mum. Clarence obeys. Mrs. Bradley returns and talks to Clarence in very endearing terms, thinking him her husband. He pleads a toothache and does not budge. She slips into the other bed, but soon discovers he is a stranger, shrieks and both get up. Clarence tells her to be quiet, and after some talk Bradley enters, surprising them. The Mrs. almost faints, but he takes out a roll of greenbacks, throws them in Clarence's face, telling him they are his share of the night's work. The Bradleys leave and Clarence, overjoyed, orders wine for himself. George, the hallboy, brings up four quarts and some flowers, with the compliments of the Bradleys. He tips George a couple of bills, and after sipping some wine says it has been "the night of his life." The piece was well played, the audience being interested and amused in every one of the twenty minutes it consumed. *Cris.*

Albert Hole.
Boy Soprano.
12 Mins.; One.
Keith's, Boston.

An encore, a recall and sharp, insistent applause showed that Albert Hole, the London boy soprano, who was heard here recently in concert, is liked in vaudeville. Critical as Boston is said to be, especially in musical matters, it had nothing but applause for Hole. He is sixteen years old and of good stage presence. Elsie Phelan, the Boston pianist, played his accompaniment. Hole, a smiling little chap, works absolutely straight, standing with dignity and good presence when not singing. His numbers were: "In the World I Built for You," "How Would You Like to Go Up in a Swing?" "If No One Ever Marries Me," "Never Go to Sea on a Friday," and "Cuckoo." Hole held a paper in his hand, at which he glanced occasionally, as concert singers often do. *Birge.*

Barr and Reine.
15 Mins.; One.
Star, Chicago.

Barr and Reine made a strong impression last week at the Star, but not nearly as strong as the one made by Howard and Howard at the Majestic, the week previous. Both do about the same act. Barr and Reine do straight and comedy, the comedian a Hebrew messenger boy, while the "straight" plays piano when not "feeding" the funny fellow. Howard and Howard do the same, only the straight man can sing and doesn't play the piano. Howard and Howard have a little way of their own in the talk they peddle, the comedian doing the work while answering questions put to him by the straight man. Barr and Reine work along the same line. Howard and Howard have a little bit of business where the comedian comes in contact with an explosive cigarette. Barr and Reine have the same bit. Both teams also have a bit where the messenger boy tries to talk while the other holds his hands. This material may not be original with either, but Howard and Howard have become identified with it, especially as a Hebrew messenger boy and a "straight." Barr and Reine look and work like two clever boys, but they will look and work much better once they realize they have trodden on someone else's territory. While this is a review of Barr and Reine, those who have seen Howard and Howard have but to imagine as a piano on the stage and two boys who are clever, but not nearly as clever as Howard and Howard. *O'Connor.*

Chas. E. Conway and Co.
"When I Was in the Ballet." (Comedy.)
21 Mins.; Full Stage.
Star, Chicago.

Chas. E. Conway has a very likable offering in "When I Was in the Ballet," and should be able to round it into a first class act. The idea is of the jealous wife who is taught a lesson. The husband receives a wire to meet one Kitty, who, he explains to the audience, is his younger sister. Wifey sees the wire, and imagines all sorts of things because she has heard her other half has been flirting with a ballet dancer named Kitty. She plans to disguise herself as the new maid. Hubby grows "wise," however, and prepares a joke on his jealous wife. His pal happening along, he dresses him as the ballet dancer, with a pretty blonde wig and tells him to go the limit. Conway is the pal and sure looks cute when made up. The wife comes in and the two go through a strong line of talk, the ballet dancer accusing hubby of being the father of her child. His wife is listening in agony. The two argue over throwing the "kid" in the river and various other schemes. All is straightened out with a nicely worked up finish when she realizes her mistake. Conway handles his part to perfection and secured a bunch of well earned laughs. Pearl Scott as the wife is but fair, though as the maid she works splendidly. Harry Nilson looks rather young to be a married man with several affinities, but works hard and safely. Nilson was still strange to the part. The sketch should find plenty of time, although this idea is not of recent birth.

O'Connor.

Miller and Mack.
Dancers.
10 Mins.; One.
National, San Francisco.

These boys offer some clever stepping. Their work is clean cut and in splendid time and unison. They present an immaculate appearance, confining themselves to straight dancing. They are decidedly one of the best dancing duos reaching here and scored a hit. *Fountain.*

Mike Simon's satire "High Life in Jail," is to be written into a three-act play by Messrs. Shipman and Shields, when it will be produced by the Shuberts.

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FOUR READINGS

What the SAN FRANCISCO PRESS had to say about the 4 Readings, week Jan. 23d:

"CALL."

"Another act newly come this week which gets nothing but applause and no turned down thumbs is the turn which the Readings—four of them—put on. Perhaps, if you saw the Willie Pantser troupe of last week you will think it a hand to hand job for another act of similar kind to win. I thought so, but the Readings' turn is different in many respects, and it is characterized by a smoothness and daring that makes it worthy of its position just before the moving pictures."

"POST."

"The Four Readings are an example of the fact that there can always be something new by way of an acrobatic turn in vaudeville. How they keep it up seems marvelous, for the four are not like anything that has ever struck the Orpheum before."

"EXAMINER."

"Westony provides a fine feature of the new show. Many there may be who will prefer the Four Readings, acrobats. You may think you do not care for acrobatics, but you will change your mind when you see the Readings, who have one of the greatest acts of its kind ever seen in San Francisco. Their hand-to-hand leaping can be described only as marvelous."

"CHRONICLE."

"An unheralded acrobatic act, the Four Readings, proved a startling wonder. Following the Pantzers, as they did, they had to offer something sensationally novel to make good. Thrilling feats of hand-to-hand leaping are their specialty, and they are marvels at it. The act throughout is neat and swift."

PAT CASEY, Agent

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(Continued from page 26.)

Elliott Billy
Exposition Four
Elton Sam
Edyth Corrine (P)
Everett Gertie
Emmett K
Eppinger Alvis (P)

Fiddler Mattie (C)
Foster Elinore (C)
Finley Willie (S F)
Fink Billy (C)
Fuller Bert (C)
French Henri
Fowler George L
Fairfield Frances
Friend & Downing
Fisher Harry
Frey Daniel
Ferrell Albert
Fields George
Ford Max
Ford Dora
Friedman Peter (C)
Feeley Dick (C)

Grif (S F)
Gardner Willie Mrs (C)
Gardner Reece M (C)
Grant Virginia
Golden Joseph (C)
Gardner Flo (L)
Grady T J (L)
Graham M (L)
Gordons Bounding (L)
Gent Mr (L)
Gleason Allie
Greenway Hy
Guerrero Rosario
Gifford Eddie
Gallagher Edward
Gaston Billy
Green James (C)
Garsa Joe
Glendower Monda
Glendower & Manion
Grossman Al G (C)
Garfield Frank (C)
Glendower & Manion (C)
Grace William

Herman J H (C)
Hawaiian Sextette (C)
Harrigan & Giles (C)
Hedge John (C)
Howard May (C)
Howell Marie (C)
Healy Jeff Laverne (C)
Hathaway Johnny (C)
Herron Bertie
Hungarian Boys' Band
Harrison Jules (L)
Hudson Leon (L)
Hoefling Belle (L)
Hoerlein Lillian (L)
Hasman Herbert
Hannegan B V
Hill Hamilton
Hack Joe
Hasard Grace
Hall Billy Swede (C)
Haskell Loney
Howard & De Leon
Hughes Nick
Hawley Romando (P)
Hamlin Louise
Hoppe Guy
Hamond & Forester
Hollis Wm D
Hawley Sam T
Hickys Albert (C)
Hendrix Charlie (C)
Inman William A
Jolcene Sisters
Jordan Stanley
James June

Kent Louise (C)
Kramer George (C)
Kelly & Kent
Keatons Three
Keyes Harriette
Kellar Jessie
Kelley & Henry (C)
Kregeys The (C)
Kent Anna (C)
Kramer & Elliott (C)

La Vallee Erny (C)
Lopez & Lopez (C)
Lamoise Miss Rene (C)
Louise Florence
Lauder George (S F)
Lambert (L)
La Mase Chris
Levey Harry
Lloyd Herbert
Lighthawk Earle (C)
Leslie Paula (C)
Lindsay Fred
La Don & Viretta
Lewis Palmer
Lansings Two
Laeon Hugh
Le Ander Happy
Lucas Ed & Hazel (C)
Lehmann George
Leeds & La Mar
Le Ville Lillian (P)
Lamont Cockatoos

Mack & Elliott (C)
Marseilles (S F)
Mason Ethel
Marcel & Herman (C)
Murray Eddie (S F)
Martin Norman B (C)
Manion Raymond G (C)
May Alice M (C)
McGee Joe (C)
Midgeley Sager (C)
Melbane Mae (C)
Meyers H B (C)
McLeon Andy (L)
Meyer Rose (L)
Moss Mr (L)
Martha M A (L)
McNally S (L)
Mack J C
Montgomery Marshall
Macombe George
Marlotte Miss
Mazus W V
Manning Mabel
Middleton (L)
Mayers J (L)
Moran & Tingley
Marseilles
McLaughlin Dr (C)
Melrose Fern (C)
McDonald Violet (C)

Mack Wilbur
Minata Toki (P)
Mordant Hal
McGloin Josephine
McKenzie & Shannon
Moore Annie
Meredith J
Melville Marvellous
Melrose Elmer
McGloine Bert
McNish Frank
Meredith C V
Murray E W
Matthews Jack
Mann Allen
Murphy & Willard
Moeller William
McKinley S (P)
Middleton & Spellmeyer (C)
Morris Johnny (C)
Myres Geo (C)

Nowita Lorena (C)
Nomes Musical (L)
Nitram Bessie
Norman Andrew
Nadel Leo (C)
Nicholas Sisters (P)

O'Brien Kittie

Porter A W
Phasma
Pink Wal
Philbrick Jessie
Perezel & Holliday (C)
Pearson Henry A (C)
Petroff (S F)
Primrose T
Phillips Beulah
Pankleb
Pierson Harry (C)
Powers W H (C)
Pierce & Roslyn
Preston G W
Penfold Thos J
Paka July
Parsons Vernie
Percival Mabel

Rankin Walter A (C)
Roberts Leo (C)
Robinson Blossom (C)
Ross Fred (S F)
Roache Dan (C)
Reinach Louis M
Roach Minnie (S)
Ross Edna
Romaie Fred
Ripon Alf
Russell Ida
Remington Earl
Rowe William
Romain Ethel (C)
Ross Benedict (C)
Ring Clara Williams
Ryan Lulu
Renaud William
Royce Ray L
Rogers Frank
Rogers Frank
Reeves Musical
Rice & Laddell
Resseler Nat (C)
Reed Jackson P
Ring James L

Sutherland & Curtis (C)
Smith Henderson (C)
Steward Joseph (C)
Story Ralph
Stellar Madge
Stevenson George
Shecks Eugene
Se Mour Peter (C)
Severns Margaret (C)
Sheppard Bert (L)
Simms N (L)
Spillane B (L)
Shady George
Schenck Joseph
Sully Frank
Slayer Paul
Stanton Walter (C)
Stone B (C)
Smith James A (C)
Small Sloan & Sheridan (C)
Stagpooles Four (C)
Sparrow Marie (C)
Shortie (C)
Stanton Walter
Shelley Roy
Scullen Dan
Squire H (P)
Stone Beth
Semon Primrose
Sterling Jubilee Singers
Sutton & Caprice (P)
Seyons The (P)
St Onge Fred
Swam Edith B
Spear Elisabeth
Singer Wm
St Piere Alphonse (C)
Sin Clair Lee (C)
Trix Alma
Tinkham & Co
Thomas Billy
Tanna
Tara Troupe (C)
Temple D (L)
Totitos The (L)
Templeton B (L)
Thorndyke Mabel
Thomas William H
Tyler & Berton
Tyler Chas S (C)
Theo Miss
Thurston Gertrude
Taylor J
Thors
Tavolato Ella
Tuttle B J (C)
Taylor Jack

Venetian Street Musicians (S F)
Valentine L (C)
Van Vormser Clara B (S F)
Van Wormser Clara (S F)
Van Graaf William (C)
Van Tattzer (L)
Veolette & Old (C)
Verdi Joseph B (C)
Voper Harry B
Von Hoff Geo (C)
Vaughn Dorothy (C)

Warfield Dixie Marie (C)
Winfield George (C)
Wallace May (C)
Waldron Lyle (C)
West Al H (C)
Williams Sammy (C)
Washington Edward (C)
Ward & Harrington (L)
Warne & Octavia
Welch Ben
Woodbury Fred
Williams John C
Wild William
Winniferd Mlle
Wolfe & Lee
Weinsten Edward
Waite Willie (S F)
Wardell Edith
Wright Edward
Wells Maxime (C)
Warwicks The (C)
Webber Chas D (C)

Young James (C)
Yager W E

Zeda H L

Ida Emerson, of "The Follies of New York," has recovered her jewelry, stolen from beneath her pillow by her brother-in-law, who was sentenced in the General Sessions Court last week to Sing Sing for an indeterminate term. Miss Emerson testified the jewels were valued at $4,800. The Court ordered the pawnbrokers to restore them to the owner.

ALEXANDER AND SCOTT

"FROM VIRGINIA"

Featured with COHAN & HARRIS MINSTRELS NEXT WEEK (FEB. 28) NEWARK, N. J.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

JOHN J. O'CONNOR,
Representative.
VARIETY'S Chicago Office,
167 Dearborn Street.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Paul Kleist and Florence and Latlin on early. Ballerini's Canine Tumblers come pretty near being the best dog act in vaudeville. The little fellows work like humans and are well trained. "The Eight Palace Girls" were programed as "direct from London." What on earth is the use of sending away over there for eight singing and dancing girls with the agencies here full of girls who could do just as well and perhaps better. It may be a novelty, but it failed to work any wonders. James Clemons, who does a few eccentric steps with the "Palace Girls," pulled the octet over a high knoll and saved something from a fall. Art Bowen has a way of his own of introducing his work. Bowen is a good cartoonist and has a fair singing voice. He went over easily. Alma Youlin looked awful big on the program and worked in full stage with piano player. Miss Youlin sang three songs, closing with the last in "one" and assisted by a chap in a balcony box. This pulled what might be a classy offering down several notches. Miss Youlin has a splendid voice and knows how to handle it. The Two Bobs landed one of the hits of the show with their musical skit "Before the Party." Both are clever entertainers (Adams and Aiden) well known locally, but they scored on their merits alone. Ray Cox had her audience after the first verse of her opening song and didn't lose them until she bowed off. The Big City Quartet went as well as ever and Tom Butler closed the show with his champion skaters, Isabel Butler and Edward Bassett. It's a tough spot to close the Majestic show, and the pair had them going out all through. Edwin Stevens (New Acts.)
O'CONNOR.

AMERICAN (Elmer Rogers, mgr.; agent, William Morris).—Although Willa Holt Wakefield worked this house a few weeks back she came out Monday night next to last on the program, with some new material and nearly started a small riot. The audience insisted on two encores and wanted more. Miss Wakefield's "Billy Smith" stories are immense. She couldn't tell enough of them—the way she tells them. Wilfred Clarke and Co., also a big laughing hit, with a well-played little farce. One of the best bicycle acts along in some time is Mosher, Hayes and Mosher. It's a real treat to see a wheel act nowadays without a tramp comedian. Mosher has given up the old make-up for blackface and looks much funnier. The straight man is a good clean worker, with no "stalling." Opening the show the trio landed a laughing impression that should have given them a better spot at once. Barrett and Baynes on second. The man is a neat-appearing fellow with a good strong yodling voice. He should keep the white suit on throughout and not open with the black coat. The Svengali Trio, back again, with the mystifying offering, and were well treated. Post and Russell kept the house in good humor and finished strong. "Ma Gosse" still here, third week. Ward Brothers held a nice spot for two dancers and their eccentric work did well. "The Star Bout" also did well. O'CONNOR.

REX (Toole & Considine, mgrs.; agent, W. V. M. A.).—17-20: Fairly good bill at the new West side house with Willison and Stonaker and the Pantzer Trio easily the two big hits. The former act is especially entertaining, and both men are good singers. The Pantzer Trio have a good frame built around their ability and closing the show went very well. Margaret Ryan has a few good ideas, but should arrange them a little better. First Miss Ryan should lose the slides. They take from the act. Her "yesterday and today" song has been done by so many others in the big and small houses that one would naturally expect it to die a bornin' with Miss Ryan, but she tells them about the time Grandma was a girl and does it better than the majority. She went big. The Two O'Dolles have a fair wire act. Wheelock and Hayes opened the show with a comedy bicycle turn.
O'CONNOR.

STAR (Tom Carmody, mgr.; agent, W. V. A.).—The Star handed its patrons one big juicy lime in the so-called novelty "Hands Up." "Hands Up," according to the program, is a great act by Detective Woolridge. The program, however, was off, for it is nothing more than a tiresome lecture handed out to an unsuspecting audience, while the operator gave a few views of the much-heralded "Detective Woolridge" in some of his daring deeds. After the lecturer has bored his hearers into a trance he springs about "books." As the orchestra is playing an overture to wake the audience up, boys pass down the aisles with books which contains the life story of Detective Woolridge at fifteen cents a read. The act, if it could be termed as that, closed without a ripple. World and Kingston came on next to last and kicked the show to pieces. Here is some act and the Star crowd fell for it without a protest. Another big laugh-getter was none other than White and Simmons. This duo of old-timers still make them laugh. They look good for a long time ahead, with their blackface offering "On the Band Wagon." The Musical Goolmans have a standard musical offering that will go anywhere. Chassino the shadowgraphist, who works with both fingers and toes, makes a novel act. Arnold and Ethel Grazer put over a safe hit with their musical comedietta. Grazer does a toe dance that looks great and the house enjoyed it immensely. The act should have held a better spot to show its value. Opening the show it went very big. The Two De Comas closed with some neat ground tumbling and globe rolling. Miss De Coma is a hard little worker and does little stalling. Barr and Reine and Chas. E. Conway and Co. (New Acts).
O'CONNOR.

JULIAN (J. G. Conderman, mgr.; agent William Morris).—An exceptionally strong bill is being offered at the Julian this week, every act pulling away nicely. Dorothy Vaughn bills herself "That Red Headed Singer." Miss Vaughn is one of the best single singers reviewed around Chicago in a long time, and has everything necessary to make up an excellent act. She carries a mountain of charm in her smile. Dancing Davey and Pony Moore presented "The Dancing Tenderbeel" and were a big hit. The Musical Kingsburys have several new bits of business for a comedy musical act and went through nicely. John Zimmer and his fast juggling didn't have any trouble in scoring, and the Eatons, who opened the show with their roller skating, were well received. The Gordon Baisden Trio have without doubt one of the niftiest cycle acts in vaudeville. Paul Gordon (recently reviewed with the Baker Troupe) does most of the trick work, although each has a fair amount of work. Closing the Julian show the act kept the audience open mouthed to the finish. O'CONNOR.

SARATOGA (Ben Sebree, mgr.; agent, Jake Sternad).—The powers that be around the dining room must feel delighted to see the increase in business since the inauguration of vaudeville free of charge. It's hard to secure a table there nowadays after the show starts. The special Saturday night features are drawing new faces continually. The last half of last week had a fairly good bill, but a little too much dancing. Flo Cushman is billed as the "Girl with the Diamond Tooth." Flo looks large and plump and that molar sure does shine when the spot is thrown on it. For a girl of Flo's size she is rather light on her pins. The McGinnis Brothers with their military dancing act were a big hit at each meal (meaning performance). The Black Brothers are a pair of banjo ticklers who can dance a little also. This act should find lots of work around Chicago. The Blacks went great at the cookery. The Mullan Trio are looking time with their present arrangement of their act. First the Scotchman should cut out his first song and then the bass singer might make a change in his number also. These three men have big lusty voices and should develop into a corking good trio with little doctoring. The Schiller Trio of musicians came on before soup was served and were missed. Foley and Farley (New Acts).
O'CONNOR.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Markee Brothers opened with a comedy musical turn containing some excellent cornet playing. The comedy should be brightened up, for the Markee Brothers are two dandy musicians, and with some good material would rank with the best in the line. Scott and Wilson, with their familiar acrobatic offering scored a big hit. The talk goes better than ever, and they work hard for the honors they deserve. Will J. Harris and Harry L. Robinson, with nine "kids," failed to start anything. The talk is only fair. The act needs a doctor. The "Cannibal" number saved it from a bad flop. The Hebrew comedian works hard, but accomplishes little in real comedy. He should never attempt to sing, for he doesn't reach past the first few rows. The expectoration of food should be dropped, for this is one of the ancient means of getting a laugh and has graduated from burlesque even, where it never was very popular. A capable stage manager might make a good act out of this badly mixed up affair, for it has been poorly staged. Jeanette Dupree was welcomed with open arms and after a short stay during which she handed around some good legitimate laughs, the Kedzie crowd sent her back with solid applause. LeClaire and Sampson have a corking good routine of burlesque acrobatic work and walked away with a hit. O'CONNOR.

BUSH TEMPLE (W. V. Shaver, mgr.; agent, Frank Q. Doyle).—Harry Fields and his "Napanee" sent over a hit at the Bush last week with a good kid act. Fields is a funny Dutchman, and keeps things moving along Comical Street all through. One of the girls might substitute her present hosiery for something in the silk line, but outside of this costumeing is O. K. Ferguson and Mack were another big hit with their well-known offering. Paul Florus opened the show with his xylophone. Florus plays ragtime with his sticks and won out with ease. He played "Poet and Peasant" (of course, as they all do) and played it well. Eva Mandell sang two of Remick's hits, with slides. Williams and Gilbert should get busy and look up some new material. Both are clever men, and the cork artist is a little away from most blackface men, but their "gags" are too old to get anything with. They can sing also, but "The Meanest Man in Town" is rather aged and should be replaced, although the comedian gets a lot out of the song. Grace Coyne has a good voice and was well received. May Kessler had a hard spot to put over a cornet solo. Miss Kessler plays well and should go all right in a good spot. O'Connor, Saunders and Elliott are three clever people. Their offering is one hard to judge, for while the foundation of the act is good, the material doesn't seem to go as well as it should. The idea is not an old one in vaudeville and proves interesting right to the finish. There is a chance that it is a little too talky and this might be looked into, for this offering has a fine finish and contains too good a theme to let go. Berry and Berry easily made good. O'CONNOR.

SITTNER'S (Paul Sittner, mgr.; agent, S.-C.).—Mlle. Emerle opened the show with a good trapeze offering that bordered rather close to Charmion's act inasmuch as the artist mounted the bar fully dressed and threw her clothes to the floor with the exception of her garters, which went into the house. The act is passable. Harry Kirschbaum sang a few ill. songs with good effect. Adelaide Lorene and Co., in "Mistakes Will Happen," have a good foundation, but the act is a little draggy in spots. The young man should invest in a suit of clothes that fits. The three people are clever in their parts and landed a bunch of laughs. Jeanette Adler and her Picks were a big hit, singing three numbers. Miss Adler, like her sister, has a bunch of magnetism and each of her numbers were good for an encore. Frank Seymour and Grace Robinson have a corking good acrobatic act. Seymour's new partner has rounded into shape and is working well. The team put over a big hit with the North Avenue crowd. Lew Welch and Co. opened with "Levinsky's Old Shoes" and started things nicely. McCormack and Irving also appeared.
O'CONNOR.

Bill Elliott, an acrobat with the "Trocaderos," broke his shoulder blade last week while working and will lay off in Chicago until the hurt mends.

The Varsity Four just arrived from the south and have been booked over the Walter Keefe time.

Mildred Morton has a new act in preparation for vaudeville that will consist of three changes. The prima donna has been considering this move for some time, but her work has kept her from carrying out the idea until the present.

"The Sheriff, the Judge and the Grafter" opened last week.

Viva Ethelia is having a new act prepared for her which will be ready for vaudeville in a few weeks.

The Western Vaudeville Association is now booking the Weber houses in town, Columbus and Trocadero.

Rush and Peyser have been booked through the Association office opening this week in Chicago.

Thomas and Fuller opened last week at Winnipeg and will go right to the coast over the S.-C. time.

Seibert and Lindley are now filling a twelve-weeks' engagement over the Association time, after which they open on the Inter-State circuit for sixteen weeks booked by Rosalie Muckenfuss.

The Great Albini is having three new illusions shipped to him from Europe. They will be known as the "Sato Chair," "Combination Mystery" and "The Jap Boxes."

The Gaffney Girls produced their new act last week at Davenport.

J. Francis Sullivan has made another change. This time Sullivan has joined Ollie Mack, and will be the co-star in the latter's new show "A Night on Broadway," which will open at Indianapolis March 6. The cast will number thirty-four.

The Three Kohns, who recently came East with their new act, have been booked solid through the Association offices.

Eddie Kane and Billy Saxton have doubled up and will offer a double Hebrew act.

Al Cameron, formerly proprietor and principal with "The Last of the Regiment," has joined hands with Wm. O. Johnson, and they are rehearsing a new act which will be ready shortly.

Robert Bertram will put a new act in vaudeville about the first of June.

Bennett and Norton have separated. Everett Bennett has again joined hands with his wife.

Lewis and Chapin open on the Inter-State Circuit March 27 for the second time this season.

Al. Brown and Lew Cooper are rehearsing a new act. Brown will be a drawing card around the middle west where he is known as the author of "Baseball," "Take Me Out to the Ball Game," and several other popular songs.

The Majestic has made a big improvement in the lobby display lately.

The Morris Chicago office will book the New Bijou, Jacksonville, Fla. It opens March 6. Capacity, 1,000.

Harry Deaves and Co., Vera Barrett and Co. and the Great Moore were given judgment by default for salaries alleged due them by Felix R. Slimmer, who managed the ill-fated Majestic, Rockford, Ill., which recently closed. Slimmer failed to appear in court.

The Mabel will go into a one-show-a-night house next week, playing six acts booked by the association.

Marie Clark is working between two sets of pictures at the Pastime this week. Madison Street is full of performers and it is said Marie received enough flowers up to Wednesday to bury a president.

"Molly May," with Grace LaRue as star, closes at the Whitney this week and goes to Montreal. The house will remain dark until opened by Will Block's show with Hyams and McIntyre.

Bobby Gaylor, representative of the White Rats here, received a wire from Hoboken that his sister, Mrs. Mary O'Farrell, is not expected to live. She is not in the profession.

The Moving Picture Operators' Union Local No. 145 will run a ball off, March 9, at the Coliseum.

SAN FRANCISCO

VARIETY'S Western Office,
2064 Sutter St.

By LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.).—Walter C. Kelly, "The Virginia Judge," riotous hit; Fred Lindsay, Australian whip manipulator, big hit throughout, substantial hit; Chas. W. Bowser, Edith Hinkle and Co., in "Superstition," highly appreciated; The Reed Bros., unique gymnasts, excellent; holdovers, Bert Lealle and Co., a laugh winner; John T. Thorne and Grace Carleton, in "The Soubret and the Yap," ordinary, dropped at finish; La Veen, Cross and Co., "Roman Sports and Pastimes," wardrobe beginning to show signs of wear; Emma Francis and her Arabian Boys, well rewarded.

NATIONAL (Sid Grauman, mgr.).—Montrose Troupe, acrobats, very clever; Mathew and Bannon, in "Battle of Too Soon," scream; Martinette and Grossi, very good, big applause; Jim Rutherford and Co., sketch, "Halfback Hank," well liked; Miller and Mack, dancers (New Acts);

Theatrical Gowns and Costumes—MRS. H. JACOBS, formerly of 6th St., now at 1050 Golden Gate Ave., cor. Buchanan, San Francisco, Cal.

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"Herald Square Jimmy"

King of the Newsboys. Address care VARIETY.

Big hit, American Music Hall, New Orleans. "Daily Picayune," Feb. 14—"Victorine and the Zelar Sisters are in a novelty specialty made up of song and dance features, and each of these features is a stage set and picture. These people are as trim and natty and capable as they come, and the sort of performers who by their very appearance are a hit, which is accentuated by the doing of something."

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BERRY AND BERRY

Playing RETURN ENGAGEMENT over the ORPHEUM CIRCUIT.
WEEK FEB. 21, ORPHEUM, OGDEN, UTAH.

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By AARON HOFFMAN

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Ft. Wayne "Daily News"—"The Near Great Magician at the Temple calls himself near great, but Ft. Wayne vaudeville patrons are wondering why 'Near Great.' All his tricks are clever and he has the audience spellbound throughout the act by his mysterious feats. He also has a funny line of talk during his stay on the stage far above that of the ordinary comedian and keeps those present laughing most of the time."

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The world's greatest acrobats and trick cyclists on the tight wire.
Originators of the cake walk and trick cycle riding on the tight wire.
UNITED TIME.

THIS WEEK, TRENT THEATRE, TRENTON, N. J. FEB. 28, KEITH'S COLUMBUS, O.

RICHARD — THE HAMLINS — LOUISE

"The Medley Man and Maid in Brown." The Most Original Dancing Novelty in Vaudeville. Direction, JO PAIGE SMITH

TIM McMahon AND EDYTHE Chappelle

IN

"Why Hubby Missed The Train"

THIS WEEK (Feb. 21), AMERICAN, BOSTON.

NAT NAZARRO AND CO.

In a Distinct Herculean Novelty. Feature Attraction on S. & C. Circuit. Ask BARNEY.

O'Rilla Barbee—Arthur Hill and Co.

PRESENTING

"A STRENUOUS DAISY"

WEEK OF FEB. 28, EMPRESS, CINCINNATI.

AUGUSTUS NEVILLE

And his own company in

"POLITICS AND PETTICOATS"

By Oliver White, author of "The Visitor" and "Superstition."

FEATURED Attraction on SULLIVAN-CONSIDINE CIRCUIT

(HOWARD) FIELDING AND CARLOS (HELEN)

CHAMPIONS OF THE WORLD.

"I take pleasure in recommending the act of Fielding and Carlos, who have played my entire circuit. I consider this one of the best exhibition skating acts I have ever seen, as to execution, class and costumes. They were a distinct hit over my circuit." — ALEX. PANTAGES.

Care White Rats, Chicago Direction, B. A. MYERS.

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CHAS. K HARRIS

NOTICE TO THE PROFESSION

The Fred Fischer catalogue, comprising the following hits: "HAPPINESS," "ROSENBAUM," "UNDERNEATH THE BIG MAGNOLIA TREE," "I WANT A POSTAL CARD FROM YOU," "THAT WOULD MAKE YOU HOMESICK, TOO," "HELLO, MISS LIBERTY," "I NEVER KNEW WHAT LOVE WAS TILL I FELL IN LOVE WITH YOU," "IN SUNNY ITALY," "THE ROUNDUP RAG," "UNDER THE MATHOS TREE," "HONEY, MONEY, SUCKLE BABY," "THE MEANEST MAN IN TOWN," "GERMANY," "MY MARY," "ALL THE WORLD'S IN LOVE," "WOULD YOU BE SATISFIED, SALLY?" "WHEN THE MOON PLAYS PEEK-A-BOO WITH YOU," "MY BRUDDA SYLVEST," has been taken over by the largest publisher of operatic and popular music in America. MR. JEROME SHAY, of the Fischer Co., will now be connected with Mr. Harris, and will be pleased to see all his old friends and make new ones.

Professional Copies to Recognized Singers Only, Enclosing Program. No Cards

If you play Chicago, do not write to the New York Office. We have a Chicago Office in the Grand Opera House Building, where competent pianists will only be too pleased to play you over any song advertised on this page and make you full orchestrations in any key. Address all communications to the main office.

CHICAGO OFFICE, Grand Opera House Bldg. **CHAS. K. HARRIS,** 31 West 31st Street, New York City, N. Y. **MEYER COHEN,** Manager

LONDON: B. FELDMAN & COMPANY, 2 AND 3 ARTHUR STREET, NEW OXFORD STREET.

Winifred Stewart, baritone soloist, dropped hard; Herbert, the Frog Man, excellent.

WIGWAM.—Nord, the Diving Beauty, great feature, scored heavily; Paulinetti and Piquo, eccentric acrobats, scored nicely; Jimmy Hennessy, good; The Craigs, refined musical act, well rewarded; Jackson, cartoonist, well received, patter would improve; Roberts and Fulton, travesty act, woman scores; Columbia Comedy Four, laughing hit, but out of place at this house.

CHUTES.—Toby Claude, headliner; The Six Cornalias, European Catapult; Novelty Acrobats, routine splendid, execution rough in spots; Torcat and Glor d'Aliza and Troupe of Trained Roosters, burlesque fight scream, big applause; Harlan and Rollinsone, eccentric comedy musicians, too much stalling, otherwise good impression; Pike and Calms, singers and artistic dancers, clever. 30: Hanky and Cook, novelty Mexican musicians, very fair.

Flora Harrington, lyric soprano and recent recruit to the vaudeville ranks, who hails from one of California's foremost vineyard counties, bids fair to become as well known as the vintage the county is famous for.

The Jerome H. Remick Music Publishing Co.'s San Francisco store is open at 908 Market Street, in charge of H. L. Rigby. It is doing a big business. The location is an admirable one. Rigby leaves for Los Angeles in a few days to open a new place there. The Frisco store will be in charge of Lee B. Grabbe, who formerly represented VARIETY at Davenport, Ia.

Tommy Leary, who recently visited the coast with "The Merry Widow," is back with his family, and will spend several months here as a resident of Oakland.

Clarence G. Riggs, manager of the Riggsles Theatre in Los Angeles and a string of small houses throughout the southern portion of the State, spent a few days in town this week looking over the prospects for acquiring several new houses. Mrs. Ella Weston is at present attending to the booking end.

The Colonial, Oklahoma City, is now booking acts weekly through Ernest Barbour, representing the Bert Levey Circuit.

The stock company for the Central started rehearsing 21, vaudeville at the house being discontinued.

Percy Denton, who has been booking for Australia, has been booked to open on the Orpheum Circuit, Los Angeles 28, in "The Stage Struck Damsel." Miss Deglow will support Mr. Denton.

Application has been made to the Board of Police Commissioners for a retail lequor license on the premises of the new Morris house by John P. Sullivan, on behalf of W. S. Ailin, manager of the Thalia Concert Hall. Two bars will be maintained, one on the mezzanine and one on the ground floor.

Earl Taylor and Gene Douglas have departed from The Hague, and are now warbling their lullabys at Pointer's, in the block above.

Nat Nazarro paid a return visit to Frisco last week, stopping over a day on his way to Salt Lake. Nat and his clever company have made a splendid reputation on this season's trip to the Coast.

BOSTON

By MORTON BIRGE.

VARIETY'S Boston Representative,
82 Summer Street.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—For the holiday week Keith's offered a bill which included four acts new to this city and one vaudeville debut. Nat M. Wills was originally booked as the headliner, but Albert Hole, the English boy soprano, was also featured in the latter part of the preceding week. There is an interesting story involved in the engagement of Hole on account of complications between R. E. Johnson, who was Hole's concert manager, and the Keith booking forces. The boy came to Boston, notwithstanding assertions of Johnson that he should not. The holiday bill opened with Watson and Little in "A Matrimonial Bargain." They started the bill well. The Snily Family, "The Suit Case," kept the house amused with the suit-case changes, particularly as the act was new here. Bowman Brothers, b. f., lost no time in pulling a hand, the comedy man getting an immediate laugh. Act closed big. Howard Bros., "The Flying Banjos," worked their act up fast. The juggling of three banjos brought a roar, and the six-banjo turn brought an encore, for which the boys gave a grand opera medley in one. "Dinkelspeil's Christmas" (first time here) drew six curtains at the close, as well as good laughs for the lines and business. The baby feature at the close went to the sympathy spot. Albert Hole, boy soprano (New Acts); Cliff Bersac's Circus brought howls. Nat M. Wills, continuous laugh, closed with serious recitation. Arthur Saxon Trio, strong men, hit.

AMERICAN (Lindsay Morison, mgr.; agent, William Morris).—The American drew for the holiday week patronage with George Lashwood as headliner to a well-balanced bill. Cadiux, wire, opened good. Edith LeRoy, singing comedienne, pleased from the start. "I'm Going Your Way Home" canght on well. Smith Harper Trio worked up fun and drew an encore. Fred Niblo's continuous chatter, without a let-up for even breathing, kept the house laughing, as well as being clean as a whistle. Sidney Drew and Co., in "When Two Hearts are Won," good. George Lashwood, the headliner, held the stage forty minutes with six songs and several encores. Paul's "Juggling Girls" (held over) closed good.

Fred Mardo, Boston booking agent for William Morris, has added to his string the Park, Worcester, and Academy of Music, Northampton.

Lewis Drake, formerly with the Morris and U. B. O. offices, is now at the offices of the National Theatrical Booking Association.

Kenney and Hollis, "The College Boys," are on their twentieth week, booking through Fred Mardo.

Byron Jackson is now assistant booker for the Irving F. Moore Amusement Co.'s vandeville department, arranging a circuit throngh New Hampshire and Vermont.

Jeff Davis, manager of the Irving F. Moore Amusement Co.'s vaudeville department, has annexed the New Park and the Bijou at Manchester, N. H., to his booking string.

Prospective enlargement by the Gilchrist Co. at the corner of Washington and Winter Streets later in the year will make some alterations in the American Music Hall, the Gilchrist people taking over some excess space in the American location. The American's Tremont and Washington Street entrances will remain the same, with the exception that the Washington Street box office may be moved back a few feet. The American will still have the use of an entrance from Winter Street, though some changes will be made there.

"Aleta," who has been giving dances to society audiences in the Back Bay, has been booked by Fred Mardo on the New England Circuit of the Morris small time for the balance of the season in fire dancing. She worked Waterville, Me., 21.

The new Beacon Theatre, vaudeville and picture house, well located on Tremont Street, near the corner of Beacon, opened 21 to capacity. The holiday trade was a riot, of course. Frank L. Browne, formerly manager of the Pastime, is manager of the Beacon, which books throngh the National offices.

The joint legislative committee on judiciary has set 28 for a hearing on the petition of Francis Wilson, the actor, to provide that a child under fifteen can appear in dramatic performances after a license has been issued and a hearing given upon the question of granting a license by the school committee. Mr. Wilson gave a free lecture at the Hollis Street Theatre 18 on children on the stage, in which he argued for more liberal legislation in Massachusetts on this snbject.

The ushers of the Boston Opera House will hold their first operatic and vaudeville concert at St. Mary's Hall April 4. Many volnnteers from local theatres will assist, including the International Imperial Quartet. Charles Mitchell, blackface, and George Saunders and James Withington in "School Days" will be on the bill.

The twenty-sixth annual dog show of the New England Kennel Club opened at Mechanics' Hall 22 with 800 entries. Five Arctic "Huskies" from Explorer Peary's sledge pack were a feature.

The Boston Symphony Orchestra started 19 on its fourth southern trip. They are ronted for Washington, Baltimore, Philadelphia, New York, Brooklyn and Hartford.

Mayor John Fitzgerald, before leaving on his southern trip, announced that he wonld take the anto-room of the old aldermanic chamber for nse as an amusement licensing department, which is to be created. License Clerk John M. Casey will be in charge of this department. Edward Moore, messenger to the mayor, will be Mr. Casey's assistant.

A feature of the exhibition of the Brookline Swimming Club at the B. A. A., 16, was a Monte Cristo sack dive by Let Rich, who dove from a high stand after being tied in a sack. Rich released himself from the sack under water and came up in 30s. flat.

The American Theatrical Booking Offices has opened quarters in the Pelham Building, corner of Tremont and Boylston streets, in the heart of the theatre district. M. A. Johnson, the attorney, formerly a Maine man, is interested in the enterprise. Jack Fraser is general manager and handles the booking. Jack was recently with the National Theatrical Booking Association, whose general manager, C. Wesley Fraser, is his brother. Up to four months ago Jack Fraser was with Atkinson & Thatcher. Then he went into the National offices, handling their northern New England time.

The Boston and New England small time situation is getting more lively than a hen on a hot plate. George F. Hayes, of the International Amusement Co., announced last week that he was routing acts in New England for the "Family Department" of the United Booking Offices. This statement by Hayes has made some other small time agents in Boston declare themselves as "from Missouri." Meanwhile Hayes sticks to it and hints at interesting developments. The advent of Lester Mayne here during the week increased the gossip and every man you meet looks as wise as a tree full of owls.

Commander Robert E. Peary's lecture at Symphony Hall, 17, on "How I Reached the Pole" drew 2,000 people.

Openings here 21 included: Colonial, Sir Charles Wyndham in "The Mollusc"; Globe, Vaughan Glaser in "St. Elmo"; Grand Opera House, Cole and Johnson, and Ada Overton Walker in "The Red Moon."

The first presentation on any stage of Edward Peple's new comedy, "The Spitfire," takes place 28 at the Castle Square. Same date also brings here "The Man Who Owns Broadway," "In Matrimony a Failure," Henrietta Crosman in "Sham," and "In the Bishop's Carriage."

PHILADELPHIA

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Considering the havoc played among the theatres this week, owing to the great trolley strike, there was about an equal division of new and old acts on the bill, and they averaged well up. The Six Samois, whirlwind acrobatics, gave more than the nsual speed to the show at the start, and with the exception of the two "tear-producers" in the middle of the bill, a rapid pace was kept up throughout. The Samois held close to the regular rontine of Arab tumbling acts. Anderson and Goines, colored, started the laughs with comedy and singing. Connelly and Webb pnt over a solid hit in their musical sketch, "A Stormy Finish." The hurricane finish was a riot and deserved to be. It might go even further were Connelly to put a soft pedal on some of his cutting up at the piano. Miss Webb won favor all the way with her singing. Al Carlton was well placed, following the riot finish and his solemn entrance got him started right. His appearance, talk and singing held him np to a substantial hit. Here Denman Thompson and Co., who held over, grabbed a big share of the honors, and left many in tears. Wright and Dietrich followed, and their capital singing nnmber soon had the house in good spirits. Their finish with "Silvery Moon" brought an outhurst of applause and brought them back for an encore, which added more honors. Charlotte Parry proved one of the best liked numbers. The Trombettas, big laughing hit. "High Life in Jail" closed the show and sent everyone ont happy.

FOREPAUGH (Miller & Kaufman, mgrs.; agent, Taylor & Kanfman).—Five Licorice Sticks, Brianza Trio, C. W. Williams, Panklab and Co. Pictures.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—James A. Welch and Co., Myles and Raymond, Orville and Frank, Lee's Manikins, Gertrude Black. Pictures.

PLAZA (Frank Migone, mgr.; agent, Taylor & Kaufman).—Hughes and Cole, Demonio and Bell, Henry Brothers, Biggs and Gandy, Sossman's Animals. Pictures.

COLONIAL (Taylor & Kanfman, agents).—Proctor Sisters, Baby Caronthers, Merry Minnie Stokes and Co., Weadick and La Due. Pictnres.

EMPIRE (Sandford & Western, mgrs.; agent, Taylor & Kaufman).—Carlos Circus, Campbell and Parker, The Valdos, Phil Bennett, Cole and Mathis. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agent, Taylor & Kaufman).—Alpine Troupe, Stewart and Desmond, Ollo Trio. Pictnres.

FRANKLIN (Weinstein & Labell, mgrs.; agent, Taylor & Kaufman).—Kennard Brothers and Florence, Franklin and Davis, Johnny Levere, Frank Burt. Pictures.

GEM (Morris — Amk, mgrs.; agent, Taylor & Kaufman).—Daly Brothers, Smith and Jones, Fred Reilly. Pictures.

TWENTY-NINTH STREET PALACE (Thos. Dougherty, mgr.; booked direct).—Goldie Rinehart, Jolly Leo, Guy Lester. Pictures.

GAYETY (Eddie Shayne, mgr.).—There have been so many changes among the principals in the cast of Fred Irwig's "Majestics" since it was seen several weeks ago at the Casino, that it is almost a new show. Magda Dahl, Evelyn Walker, Marie Hartman, Edith Hollander, Adele Meredith and Billy Smythe are among those missing. Boland and Carter have been added and the varions numbers and much of the business done by the missing ones have been distributed among the present members. Florence Bennett is working harder than ever and making good in everything she does, handling the soubret numbers equally as well as those she did before and is still the principal woman of the company. No principal seen in a long time has made such progress in so short a time as Miss Bennett and she is heading for a bright future. Gus Fay and Joe Hollander hold up the comedy end of the show in good shape and the musical portion is still a big feature. Roy Cummings is handling additional material in good shape. The show is still a snappy, bright, musical entertainment, clean in comedy and attractive in appearance.

BIJOU (O. M. Ballauf, mgr.).—"Big Review."

CASINO (Elias & Koenig, mgr.).—"Columbia Burlesquers."

TROCADERO (Charles Cromwell, mgr.).—"Cosy Corner Girls."

The funeral of George Holland, the veteran actor, one of a family celebrated for many, who died here last week, was attended by many theatrical folks.

The Philadelphia Hippodrome Co., controlled by the Philadelphia National League Baseball Club, has been granted a charter to conduct various amusements, including parks. Its capital stock is $5,000.

Jay West Jones is now playing piano in the Casino orchestra. There is noticeable improvement in the orchestra, and E. E. Miley, the conductor, is giving the burlesque companies playing this house considerable help in putting the musical numbers over.

George M. Young, VARIETY'S representative in Philadelphia, left on Thursday of this week for Southern Pines, N. C. He accompanies the Philadelphia Baseball Club, of which Charlie Dooin, who recently made a plunge into vandeville, is manager, and will report the training trip of "The Phillies" for the Public Ledger of Philadelphia, of which he is associate sporting editor. Mr. Young's address for the next four weeks will be Piney Woods Inn, Southern Pines, N. C., care the ball club.

ST. LOUIS

By FRANK E. ANTENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circnit).—Lavine Cimaron Trio in "Imagination," funny; Hal Merritt, bright monolog; Kelly and Kent, in songs and comedy, good in both; Mlle. Bianci, danseuse, elaborate act; Violet Allen and Co., in "Keeping an Appointment," sketch, fair, with big finish. "Circumstantial Evidence," moving dramatic bit; Eugene and Willie Howard, very good; Potter-Hartwell Trio, good.

STANDARD (Leo Reichenbach, mgr.).—"Jardin de Paris."

GAYETY (George Chennett, mgr.).—"Parisian Widows."

The Rose Hill Protective Association is again up in arms against a proposed $65,000 theatre and dancing pavilion proposed in that neighborhood.

Governor Hadley this week stayed the execution of William Wilson, a negro convicted of murdering Millie Pium, 18. Both were employees of the Miller Carnival Co. According to dispatches from Carthage, Mo., the negro entered the compartment car in which Millie Pinm traveled and killed her with a blow of his fist, July 5 last. Wilson was reprieved for fourteen days.

ALTON, ILL.

LYRIC (W. M. Savage, mgr.; agent, W. V. A.).—Varni and Burr, The Koolege Koons, pleased; m. p.——BIOGRAPH (F. W. Brill, mgr.; agent, Weber).—Van and Johnson, trick piano playing and s. and d., making good; m. p. L. C.

BALTIMORE, MD.

MARYLAND (Fred Shanberger, mgr.; agent, U. B. O.).—Excellent bill, headed by Billy Van

REPRESENTATIVE ARTISTS REPRESENTATIVE ARTISTS

FRED KARNO'S Comedians

Broke all records at Dominion, Winnipeg. "Night in an English Music Hall," "Slums of London."

New Production in March "The Dandy Thieves"

Communications en route, ALF REEVES, Manager.

WILLA HOLT WAKEFIELD

WILLIAM MORRIS CIRCUIT. Personal direction, B. A. MYERS.

BESSIE WYNN

IN VAUDEVILLE

TOOTS PAKA in her Original

"HULA-HULA-DANCE"

PAKA'S HAWAIIAN TRIO AND CO.

With MAX ROGERS in "THE YOUNG TURK." Direction, PAT CASEY.

THE ONE AND ONLY

BERTIE FOWLER

THE CHEER UP COMEDIENNE.

Playing a Few Weeks for JOE SHEA. This week (Feb. 21), BLANEY'S, BALTIMORE.

LOUISE DRESSER

"THE GIRL FROM THE STATES."

CINCINNATI PRESS OPINIONS

MONDAY, FEB. 21, 1910

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"COMMERCIAL TRIBUNE": "Interesting illusion, defying your best ingenuity."

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THIS WEEK, FEB. 20

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OPEN TIME COMMENCING FEB. 27 and Following Weeks

Write or Wire Do It Now!

WILLIAM BEROL, "MENETEKEL"

Permanent address—Care of Paul Tausig, 104 EAST 14th ST., NEW YORK CITY.

DEVILSTICKS—The Trick That Teaches Those That Talk Tricks.

ARCHIE ONRI, Manager

ARCHIE - ONRI - TROUPE

INIMITABLE, ECCENTRIC ACROBATIC JUGGLERS.

Oshkosh "Telegram," Feb. 16th—"The feature act, the Archie Onri Troupe, is a sufficient attraction to demand a full house at every performance. Nothing of higher grade in the juggling line has been seen here. Mr. Onri's work with the DEVILSTICKS had last night's audience screaming."

4 MUSICAL CATES 4

America's Best and Most Meritorious Musical Act

FEATURING

FRANK B. CATE,
CORNET VIRTUOSO.

WALTER H. CATE,
WORLD'S GREATEST SAXAPHONE SOLOIST.

FRED O. CATE,

Playing "the Largest Saxaphone in the World," the largest and only Saxaphone of its size ever played, and P. Iljitsch von Tschaikowsky's "1812 Russian Ouverture Solennelle," on

4-Extra Large Xylophones-4

The Dainty and Winsome

HILDA HAWTHORNE

AMERICA'S FOREMOST

Female Ventriloquist

Feb. 28, Keith's, Providence. Direction, AL. SUTHERLAND

WARNING

Just to let you know that the "CELLULOID BULL DOG AND ASBESTOS TOM CAT" "GAG" in connection with the JEFFRIES-JOHNSON FIGHT is our own. Please keep off.

LEWIS AND CHAPIN

OUT WEST, COMING EAST SOON—In our new airship.

WILLIAMS AND GILBERT

(Those Comedians)

"It's the Same Thing" and "I'm Drunk." Copyrighted. Written by ourselves.

Open for burlesque next season.

Williams—"Gil, you're some straight man." Gilbert—"Williams, you're some funny blackface comedian."

"SOME-KIDS"

CURRAN AND MILTON

"We never had a bigger hit for a week."—THE BELL THEATRE CO., NEWPORT NEWS, VA.

BRANSBY WILLIAMS

THE POPULAR DICKENS ACTOR.

THIS WEEK (FEB. 21), AMERICAN MUSIC HALL, NEW YORK.

GILMORE, LE MOYNE AND PERRY

"GEE! BUT HE'S STUCK ON ME"

"ALIDELLA" DANCING CLOGS

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and the Beaumont Sisters, clever; "Pianophiends," little change; the Neapolitans, singers, very good; Jolly and Wild in "Mr. P. T. Barnum, Jr." laughable; Hilda Hawthorne, ventriloquist, excellent; Jeter and Rogers, roller skaters, good.——WILSON (Joseph Popular Dillon, mgr.; agent, Joe Wood).—Amiott and Caldwell, s. and d., excellent; Helen Stewart, singing comedienne, well received; Whittle, rope bounder, fair; E. A. Turner and Co., in "Billy's Best Bet," clever sketch and company; Schaefer and Schaefer in "The Rehearsal," found favor Billy McDermott, s. and d., applause; Gallando, good; Bouiden and Quinn, comedy, musical.——BLANEY'S (Sol Saphier, mgr.; agent, C. J. Fitzgerald).—Hallen and Fuller in "A Lesson at 11 P. M.", one of the most amusing sketches in the varieties; Bertie Fowler, comedienne, good; Apolo Brothers, strong men, astounding; Ariola, vocalist, fair; Cllfun Brothers, dancing comedians, very good; Dorsch and Russell, excellent, with good scenic effects; Fulton and Williams, musical artists, well liked.——VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Adolph Adams, Walton and Vivlene, Mr. and Mrs. Harry Thorne, Orataney Brothers and Dogs; Bailey Brothers, Symphony Quartet, McNaughton and Lantry, Edna May (not the original Edna).——GAYETY (Wm. L. Ballauf, mgr.).—"Follies of New York."——MONUMENTAL (Monty Jacobs, mgr.).—"Miss New York, Jr."

GERALD C. SMITH.

BROCKTON, MASS.

HATHAWAY'S (McCue & Cahill, mgrs.; agent direct; rehearsal Monday 10).—Dean and Price, excellent comedy sketch; Adele Purvis, Ouri and Co., Co. deserves special mention; May Duryea and Co., seemed to please; Dan J. Harrington, ventriloquist, mildly appreciated; Jack Lyle, monolog, good; Rice, Sully and Scott, well liked; Gladys Van, comedienne; Joe Cook.——SHEEDY'S (J. L. Owens, mgr.; agent, I. B. A.; rehearsal Monday 10).—Ivy and Ivy, Cole and Warner, Miss Scudder. H. A. BARTLETT.

BUTTE, MONT.

MAJESTIC (W. J. Smarts, mgr.; agent, S.-C. direct; rehearsal Saturday 10 a. m.).—Alexandroff Tronpe, good; Meler and Mora, fair; Rae Snow, good; Helen and Cousens, ordinary; the the Berinis, fine; L. A. Street, mediocre.——EMPIRE (W. G. Lingerman, mgr.; agent, Edw. Fisher; rehearsal Sunday 12:30).—The Fishers, fine; Ray Samuels, good; Belmond and Fernell, ordinary. H. T. ASHLOCK.

CINCINNATI, O.
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ORPHEUM (I. M. Martin, mgr.; agent, William Morris; rehearsal Sunday 10).—Millard Bros., opened, neat cycle act; La Petite Mignon, badly placed but started what afterwards turned out to be a very good bill; Williams and Walker's "Chocolate Drops," scored; Winsor McCay, very good; Francesca Redding and Co. in sketch, got some laughs; Julian Eltinge, wonderful artist, who took the house by storm; Austin Brothers, good; "Menetekel" introduced by William Berol, good illusion.

COLUMBIA (M. C. Anderson, mgr.; agent, U. B. O.; rehearsal Sunday 10).—Great Calcedo, wire, best opening number this season; Subers, Coakley and McBride, excellent; McConnell and Simpson, very good; Tuscany Troubadours, big hit; Farrel-Taylor Co., amusing; Belle Blanche, very fine; Dazie in "L'Amour de l'Artist," clever; Elinore and Jermon, excellent; the Abdallah Troupe, wonderful acrobats.

PEOPLE'S (J. E. Fennessy, mgr.).—"Sam T. Jack's," with two skits belonging to the burlesque morgue, as the stuff used is antique; Ale Leavitt is good; also Eddie Burto and Chas. Allman. Of the women, Blanch Washburn and Carrie Young are the only two that have anything to do of any importance. The chorus contains about a half dozen "broilers" with the remainder looking like a "faully affair." Cora Livingston, female wrestler, featured.

STANDARD (Frank J. Clements, house agent).—Charles Robinson's "Crusoe Girls." Robinson is clever and put over many solid laughs; Harry Devine worked hard, and Belle Williams did excellent; Margaret Cushing sang well and scored. One of the chorus girls under the name of "La Fatina," did a dance that caught on.

HEUCK'S (Harold C. Jacoby, mgr.; rehearsal Sunday 11; agent, Loew Co.).—The opening was capacity business. Pascatel contortionist, fine; Bailey and Tear, colored, excellent; Barry and Mildred, entertain; Madge Maitland, fine; Harry Le Clair, featured.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; Monday rehearsal 10).—Galetti's Baboons, amusing; Five MacLarens, please; Makarenko Troupe, Russian, well liked; Madden and Fitzpatrick, playlet, feature; Spissell Bros. and Co., pantomime comedy, hit, Valerie Bergere and Co., comedy, headline; Lew Hawkins, average b. f. act; Will Rogers, clever.

GRAND (J. H. Michels, mgr.; Monday rehearsal 10).—Sylvester, pleased; Guy's Minstrels, fair; James Wise, chalkologist, clever; America, female impersonator, hit; Maxwell and Shaw, won favor; Arnoldo heads the bill with leopards.

PRINCESS (Proctor E. Sens, mgr.; agent, Gus Sun).—Ill. song by Tillie Locke; The Westons, Chas. Harrison, Allen Bennett, Musical Bells, Gay Sisters.

EMPIRE (Burt F. McPhail, mgr.).—"Knickerbockers," well costumed and good show with a top notch olio.

STAR (Drew & Campbell, mgrs.).—"Bohemian Burlesquers." WALTER D. HOLCOMB.

COLORADO SPRINGS, COL.

MAJESTIC (Frank Tammen, mgr.; agents, S.-C.).—Petrof, soloist, fair; Ingalls, Dufield and Ingalls, dancers, good; Steele and Edwards, very good; Mr. and Mrs. W. W. O'Brien, sketch, good; Bohemian Sextet, very good. PIKE'S PEAK.

DAYTON, O.

ARCADE.—Sydney Toledo, good; Fred Duprez, big hit; Busch-Devere Four, very good; George Angur, headliner; World and Kingston, big applause; McCauley and Conwell, pleasing; Juggling Rannons, very good. R. W. MYERS.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; agent, I. B. A.; rehearsal Monday 10).—Sheedy's Vaudeville; Barrington and Howard, the Gypsy singers, good; Walter Daniels, character artist, well applauded; the Tossing Marvos, jugglers, excellent; Misses Pearl and Diamond, s. and d., very good; Maurice Freeman and Co., comedy sketch, a hit; West and Van Sicien, musicians, good; Charles Curtmell and Laura Harris, sketch, very good; the Schaur-Wheeler Trio, bicyclists, very good.——BIJOU (L. M. Boas, mgr.; agent direct; rehearsal Monday 10). M. p. and Delton Bros., Boyd and Veola, Buckley, Martin and Co., Ivy and Ivy, Mintz and Palmer, Clyde Bates and Co., Art Spaulding.——PREMIER (L. M. Boas, mgr.; agent direct; rehearsal Monday 10).—M. p. and Johnny Fields, Jr., the Towels, Driscoll, Dermaid and Co., Joe Wilton, Cole and Warner, Thos. Crowley.——PLEASANT STREET (Walter Bigelow, mgr.; agent direct).—M. p. and vaudeville.——ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.). Cohan and Harris' Minstrels.

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MAJESTIC (T. W. Mullaly, mgr.; agent, Interstate).—Demorn and Grace, Zenn Kelfe, J. Warren Kenne, Maxim's Models, Surazui and Razull, Carl McCullough and Hennings, Lewis and Hennings.—IMPERIAL (Ward & Feegles, mgrs.; agent, S.-C.).—La Belle Valeska, musical; Wolfe, Marie Montrose, Bonner and Meredith, Gus and Marie Elmore, Clarence E. Able.

I. K. FRIEDMAN.

HAMILTON, O.

GRAND (McCarthy & Ward, mgrs.; agent, Gus Sun; rehearsal Monday 10). Azard Trio, excellent acrobatics; Gertie DeMitt & Co., s. and d., clever; Emmonds, Emerson and Emmonds, in "The Tourist," laughable; Lewis' Dogs and Monkeys, very good; Emily Nice, character changes, applause.—LYRIC (E. Kuhlman, mgr.; agent direct). Prof. E. E. Colvin, hypnotist; motion and talking pictures; ill. songs.

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HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Lurose and Lagusta, slack wire act, very good; Marion Carson, singing comedienne, scored; Bert Levy, cartoonist, very entertaining; Lou Anger, German comedian, lots of laughs; Barrows Lancaster and Co., in "Tactles," hit of bill; John Merrill and Frank Otto, in song and talking act, well applauded; Odiva, aquatic act, big impressions, headliner. J. P. A.

HURON, S. D.

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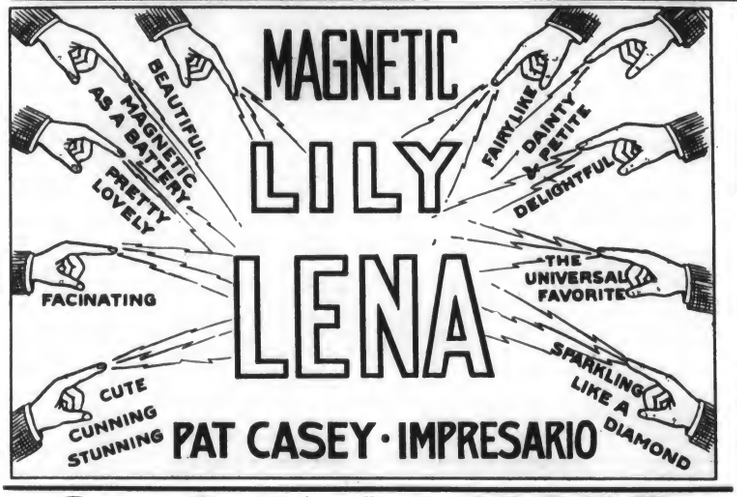

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week on account of improvements. Will open vaudeville as usual next week.——LOUNGE (F. G. Sherrate, mgr.).—Motion pictures only.

THE OUTLOOK.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shafer Ziegler, mgr.; agent, U. B. O.; rehearsal Monday 10).—Vittoria and Giorgetta, English hand-balancers, original equilibrists; White and Simmons, "On the Band Wagon," old-time minstrels; Florence Bindley, character changes, with song and costume display; Tom Edwards, English ventriloquist; Amy Butler, singing comedienne, with quartet of singing and dancing boys; Wm. H. Thompson & Co. in "Pride of Regiment," London playlet, a hit; Carlin and Clark, German comedians; Gruber's Animals, with three-ton elephant, high-school Horse and Shetland Pony, striking animal acts.——COLONIAL (Cecil Owen, mgr.; agent, William Morris; rehearsal Monday 19).—Corbett, Victorine and Zolar Sisters, s. and d.; Viva Ethelis, singer, fair; Magneto, failed to arrive from New Orleans; Keough and Nelson, clever skit; Rinaldo, violinist, good.——EMPIRE (Henry K. Burton, mgr.).—Dave Marion and the Dreamland Co.——NOTE.—The Majestic, Indianapolis, week Feb. 28, pop vaudeville and motion pictures, with change of films daily, succeeding Forepaugh Stock Co. productions. Opening week: Wheelock and Hays, comedy cyclists; Varin and Burr, minstrels; Olga Lorraine, character comedienne, and other acts. JOE S. MILLER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6).—Eldora, moderate applause; Frederica Raymond Trio, appreciated; Hyman Meyer, comedy pianist, good; Nellie Nichols, headliner, hit of bill; Walsh, Lynch and Co., sketch, big; Fay 2 Coleys and Fay, b. f., solid hit; Veronica and Hurlfalls, strong closer.

LEO LOGAN.

LITTLE ROCK, ARK.

MAJESTIC (S. S. Harris, mgr.; Inter-State booking; rehearsal Monday 11).—Week Feb. 14: Maxim's Models, fine; DeMore and Gracetta, fast acrobatic act; Zena Kiefe, clever juvenile; Surazal and Razall, musical, good; J. Warren Keane, sleight-of-hand, pleasing; Carl McCullough, impersonations, hit; Hennings, Lewis and Hennings, "Mixed Drinks," very funny. JIM.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; rehearsal Monday 10).—Good program; house packed every performance. Mme. Panita, European flute virtuoso, played return engagement, and was received with generous approbation; Claude and Fanny Usher, "Fagan's Decision," made good and repeated success of their last engagement here; Cook and Stevens, character sketch, capital, and great laugh producers; Vilmos Westony, Hungarian piano phenomenon, medley of classic and ragtime selections, recipient of many encores. The holdovers were Jean Clermont's Burlesque Circus, Doherty Sisters, s. and d. comediennes; Eight Geisha Girls, and Brown, Harris and Brown, comedy singing sketch.——LOS ANGELES (Geo. A. Bovyer, mgr.; agent, C. O. Drown; rehearsal Monday 11).—Al Fremont and Co., headliners, western comedy drama, well liked and pleasing; Edgar Berger, head balancer, one of the best ever; Sally Stembler, laughing song, was excellent; Gardner, Rankin and Griffin, musical turn, were fair; Eddie Dolan, Irish comedian, passable; Romany Opera Company, operatic selections, took well. EDWIN F. O'MALLEY.

LOUISVILLE, KY.

MARY ANDERSON (J. L. Weed, mgr.; agent, Orpheum Circuit).—Creatore's Band, headlines, and drawing crowd, first appearance in vaudeville here; Charles Montrell, juggling, clever; Mr. and Mrs. Gene Hughes in "Suppressing the Press," heartily received; Milt Wood, dancing, good; Crouch and Welch, lively; Tempest and Sunshine Trio, welcomed back; Keno, Walsh and Melrose, acrobats, good.——BUCKINGHAM (Horace McCrocklin, mgr.).—"Frolicsome Lambs," good show, large audience; ollo up to standard.——MAJESTIC (Dittmier, mgr.).—Moving pictures, songs by Mr. Robert Lartyard, Miss Lair, orchestra accompaniment.——HOPKINS (B. W. Dustin, mgr.).—Moving pictures; soloist, Emil Weber. J. M. OPPENHEIMER.

MERIDEN, CONN.

POLI'S (A. E. Culver, mgr.; agent, Weber & Allen).—22-26: Luts Bros. and Miss Tilly, European novelty; Ellen Tate, prima donna soprano; Horton and La Triska, the Clown and Mechanical Doll; Van Hoven, the head magician; Potts Bros. and Co., sketch, "Double Troubles"; Billy Farnon and Clark Sisters, s. and t.; Three Hanlons, acrobats.——CRYSTAL (Pindar & Rudioff, mgrs.).—M. p. and songs by Mr. Schieks. Good attendance.——STAR (R. F. Halliwell, mgr.).—M p. and songs by Marion Marshall. Fine business. W. F. S.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.; Orpheum Circuit booking direct; rehearsal Monday 10:30).—Spalding and Riego, Scandinavian gymnasts, original comedy act; Billie Keene and Jessie Adams, "The Pierrot and the Pierrette"; Swat Milligan," baseball farce, very good; Lester and Kellett in s. and d. and travesty; the Chadwick Trio in Chas. Horwitz's farce, "For Sale, Wiggins' Farm," very clever; Fannie Ward and Co. in "Van Allen's Wife," headliner; Julius Tannen, clever monologist.——STAR (F. Trottman, mgr.).—"The Follies of the Day," with Jack Johnson in a thespian role; Miss Hayes and Larry McCale are making a hit in a vaudeville act entitled "On the One Night Stands."——GAYETY (T. R. O'Brien, mgr.).—Sam Howe, Jewish impersonator, and his "Rialto Rounders," good burlesque, drawing well.——THEATORIUM, DELIGHT and PRINCESS (T. Saxe, mgr.).—Moving pictures and illustrated songs. HERBERT MORTON.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—The Marriott Twins and Co. (7), in a slap-bang acro-circus act, opened, but were good enough to close; Apdale's Animals, cleverly trained, hit; Al Gill, boy violinist, amased; Beatrice Ingram and Co. (4), "The Duchess"; Edwards Davis and Co. (3) in "The Picture of Dorian Gray, both sketches of merit, ably handled; Dolly Connolly and Percy Wenrich, the composer, in a refined singing offering; the Dixie Serenaders (6), good lively s. and d. skit; George Austin Moore, song and story, took, as did the Robert Demont Co. of acrobats.——AMERICAN (Geo. McDermint, mgr.; agent, William Morris; rehearsal Monday 9).—Nicely balanced bill here introduces R. A. Roberts, protean actor, "Cruel Coppinger," clever; "The Girl in the Balloon," novelty; Tom Magnire, Scotch comedian.——ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—"Electrocution" is exciting the populace here this week, and is a strong drawing card. Others on the bill are William Hegel, late of the Aborn Opera Co., in songs; Ben Binnly and Co. sketch; Chapman on Aviation; Arthur Verkhoff in character sketch; Billy Randall, monologist; Paul Ellila and Co. "A Day at Yonkers"; Burns and Robbins, colored comedians "Hewers" in novelty magic; O'Connell and Day, "One Night Out," and Blanch Bogart, comedienne.——WALDMANN'S (Lee Ottelengin, mgr.).—The Dainty Duchess Co., to good houses, with a clean show.——EMPIRE (Leon Evans, mgr.).—The Monlin Rouge Co. are here and are doing very nicely.——NOTE.—Ernest Herbert, the Newark booking agent is now acting as manager of Proctor's Bijou Dream. JOE O'BRYAN.

NEW ORLEANS, LA.

AMERICAN (Wm. T. Grover, mgr.; agent, Wm. Morris. Sunday rehearsal 10).—Mascagnis, clever dancers; Alfred K. Hall, splendid eccentric dancer; Norah Kelly, pleased; Searle Allen, evoked laughter; Miller Bros., well received; Jos. Sheehan, excellent, unanimous reception; Sophie Tucker, stopped the show; Scott Bros., balance well, comedy detracts.——ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Monday rehearsal 10).—Walter Lewis and Co., amused; Barry and Halvers, hackneyed humor; Rose Royal, fine equestrienne; Quinlan and Mack, scored; Tom Waters, versatile; Our Boys in Blue, inspiring; Musical Cuttys, easily the hit.——WINTER GARDEN (Lew Rose, mgr.; agent direct. Sunday rehearsal 10).—Doblado's Sheep, highly commendable; Harry Johnson, capital; Florence Hartley, sings sweetly; Paddock, electrical dancer, novel; Cassarro, equilibrist, liked; McEwen, magician, excited curiosity. O. M. SAMUEL.

PITTSBURG, PA.

GRAND (J. P. Harris, mgr.; agent, U. B. O.; rehearsal Monday 10).—Herr J. Rubens, transparent painter, clever; Mr. Jas. F. MacDonald, songs and talk, good; Griff, juggling jester, encores well earned; Dan Burke, assisted by Mollie Moller and Wonder Girls, went well, first appearance in Pittsburg of the Great Howard, ventriloquist, although suffering from severe cold, was well received; Irene Franklin, assisted by Burt Green, scored big; McKay and Cantwell, good; Robledillo, wire king, delighted.——EMPIRE (J. H. Zimmerman, mgr.; agent, Marcus Lowe; rehearsal Monday 10).—Julia Ramond Tracy, pleased; Wheeler and Wood, good; Fennel and Tyson, scored; Paris Green, went well; Guy Bartlett and Co., well liked; Ermey and Fay, good.——NOTE.—This house opened with vaudeville 14, and has played to packed houses.——LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 10).—Gilmore LeMoyne & Co., went well; Ward and Mack, big hit; Norman and Merrill, good; Lafayette Lamont Co., fair; Jack Van Epps, passed; Gus Sun's Minstrels, scored hit. Business good.——GAYETY (Henry Kurtzman, mgr.).—Clark's Runaway Girls; show excellent; specialties fine.——ACADEMY (Harry Williams, mgr.).—Tiger Lillies, only fair; Zellah, "The Dancing Venus," worthy of mention.——KENYON (H. H. Polock, mgr.; rehearsal 10).—Dunnit Rescu Troupe, acrobats, featured, hit; Pearl Evans, soprano, good; Lamp Bros., clever; Crawford and Meeker, exceedingly clever; Pomfrey, Myers and Holmes, good.——NOTE.—Fire occurred Monday morning in Schmidt Building, temporarily put out of commission Family Theatre. The management is trying to repair house to open Saturday. M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE (J. H. Tibbetts, mgr.; agent, U. B. O. Monday rehearsals 10).—Casey and Smith, musicians; Lehman and Bigelow, "The Merry Youngsters"; Daniel J. Sullivan, "Captain Barry"; Ford and Swor, comedians; Vallecita's Leopards. GEO. FRANKLIN.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.).—Cubanola Trio, headline, big hit; Three Savoys and Bulldogs, good; Fenner and Laurence, fair; Hornmann, good; Florence Arnold, went big.——ORPHEUM, DREAMLAND, PALACE.—Pictures.——NOTES.—Racine Theatre now running pictures on all open dates.—Manager John Wagner, proprietor of Wagner's Cafe, has installed amusements for his patrons, The College Trio, singers, entertaining this week. J. E. P.

RICHMOND, VA.

COLONIAL (Ed Lyons, mgr.; agent, Norman Jefferies; rehearsal Monday 11).—Walter Evans and Co., comedy sketch, good; Pasquelina Devoe, very good; Four Old Soldier Fiddlers, good.——LUBIN (S. Galeski, mgr.; agent, Norman Jefferies; rehearsal Monday 12).—Musical Davies, Jr., novel musical act; Alquist and Clayton, clever "sister" team, very good; Mr. and Mrs. Frank Gibbons, well received.——THEATO (E. L. Welch, mgr.; agent, Gus Sun; rehearsal Monday 11).—Selma and Murdock, dancing team, good; Billy and Mae Owens, hit; Turner and Powell, singing and talking, very good; the Barringtons, comedy sketch, big hit. MILTON CAPLON.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Franklyn, Underwood and Francis Slosson, featured, scored big; Julia Frary, hit; Four Readings, acrobats, immense; Basque Grand Opera Quartet, well received; Abel and Irwin, b. f., hit; Belle Davis and Picks, the picks a riot; Fox and Foxies Circus, passed. Orpheum patrons regret that Alice Lloyd could not be held over another week. She was tendered a reception every night of her stay here.——MISSION (John Clark, mgr.; agent, S.-C.; rehearsals Thursday 10).—Le Brun Grand Opera Trio, scored big; Nat Nazarro and Co., distinct hit; Lola Yberri, dances, immense; Jimmy Wall, b. f., riot; Leon Rogee, pleased; Les Jundts, equilibrists, well received.——MAJESTIC (Harry Revir, mgr.; agent direct).—Carr Trio, singing; Ed Emley, ventriloquist; Carrier, foot juggler.

EUGENE K. OWEN.

SAN ANTONIO, TEX.

ROYAL (Lloyd Spencer, mgr.; agent, C. E. Hodkins).—Lloyd and St. Claire, singing and talking, entertaining; Walter and May, sketch, well presented; Jarvis, Mann and Jurande, songs, very good; Goyt Trio, acrobats, clever.——STAR (Kennedy & Wyler, mgrs.; agent, S.-C.).—Louise Garvico, sangs, hit; Smith Bros., feats of strength, great; Tracy and Carter, s. and d., pleased.——HAPPY HOUR (J. A. Allen, mgr.; agent, S.-C.).—Kelly and Wayne, sketch, scream; Folwer and Co., sketch, applause.

BEN MILAM.

SAVANNAH, GA.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State; rehearsal Monday 2).—The Five Columbians, "A Bit of Dresden China," a distinct novelty; Jacques Creno, wire walker, very clever; Vontello and Nina, excellent; Forrester and Lloyd in s. and d., made good impression; Musican Bentley, xylophone soloist, hit.——COZY (Charles Bernard, director; Arthur Lucas, mgr.).—The Zinn Musical Comedy Co., closed six weeks' engagement at this house 19. Motion pictures changed daily are now exhibited.——BIJOU (Wells, Wilmer & Vincent, direction; R. C. Herndon, mgr.).—The Bijou Stock Co., under the direction of E. A. Schiller, are presenting this week a novelty and surprise entitled "Mam Selle," a comedy with music.

R. M. ARTHUR.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr.).—Ida Fuller, scenic effects, splits top of hill with Arthur Dunn and Marie Glazier, many laughs; William Gould, finished entertainer; Faye, Miller and Weston, hit of bill, Faye gets billing; Mildred Morris and Co., very amusing; Violet King, scored; Kronemann Bros., very clever.——MAJESTIC (Frank Donnellan, mgr.).—Masus and Mazette, scream; Foster and Foster, very amusing; Noodles Fagan, headline, decided hit; Personi and Halliday, very pleasing; Georgie Nelson, fine; Stickney's Circus, very clever.——PANTAGES' (Alex. Pantages, mgr.).—Pauline, held over as headliner; Two Colemans, very clever; Borsini Troupe, wonderful; Swedish Ladies' Quintet, riot; F. Artusa, clever; Pauline, drawing, immense crowds. W. C. T.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct. Sunday rehearsal 10).—Ben Welch, liked; Frank Tinney, continuous laugh; Howard's Musical Shetlands, exceptionally clever; Klein Family, bicyclists, good sight act; Gus Henderson, wire walker, fair; Loncton, Lucier and Co., noisy but laughs. C. S. O.

SPOKANE, WASH.

ORPHEUM (Martin Beck, gen. mgr.; agent, W. V. A.).—Cressy and Dayne, entertaining; Madame Moricbini, excellent; "The Devil, the Serpent and the Man," great; Avery and Hart, made good; Berg's Six Merry Girls, landed solid; Allen Wightman, novel; Seeback and Co., went big.——PANTAGES' (E. Clarke Walker, mgr.; agent, W. S.).—Castellano and Brother, headliner; Bachelor Club, pleased; Morris and Sherwood Sisters, scored; Davey and Everson, very good; Denton and Le Bouf, fair; W. D. Gibson, favorite.——WASHINGTON (George Blakesley, mgr.; agent, S.-C.).—Four Lavelles, clever; Keale and Briscoe, a hit; Louis Guertin, en-

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joyed; Helen Carmen, went well; Carlton Sisters, fair; Edwin Winchester, ordinary.
R. E. M'HUGH.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday 10).—Eva Taylor and Co., sketch, pleasing; Eddie Leonard, b. f., good; Zanettos, jugglers, pleased; Donovan and Arnold, talking, please; Lockwood and McCarty, songs, pleasing; Kramer and Scheck, athletes, good; Sandberg and Lee, comedians, fair.——MAJESTIC (C. H. Miles, mgr.; agent, S.-C.; rehearsal Monday 10).—Don and Thompson, songs and talking, fair; Brothers Devan, acrobats, good; Milano and Alvin, sketch, fair; Art Adair, musical, pleases; Joseph Cataldo, ill. songs, pleasing.——STAR (A. H. Moeller, res. mgr.).—New Century Girls, good show. Next, Merry Maidens.
BEN.

SYRACUSE, N. Y.

GRAND (Jos. Pearlstein, mgr.; agent, U. B. O.; rehearsal Monday 10:30).—Inza and Lorella, good; Harry Richards and Co., fair; W. C. Fields, went big. El Cota, good. George Beban and Co. in "The Sign of the Rose," the best sketch seen here in some time; Bixley and Fink, good; the Four Holloways, went big.
SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Top o' th' World Dancers," great; Elizabeth Murray, clever; Charlie Case, a scream; Edwin Barry and Co., good; Patterson and Kaufman, clever; Three Ernests, pleasing; Three Nevarros, fine; views.——MAJESTIC (William Morris, mgr.; rehearsal Monday 19).—Fred Karno's London Company, a laughing hit; Great Le Pages, sensational; Hallen and Hayes, good; the Mayvilles, good; Marshall and King, a success; Sadie Weston, well received; Connor and O'Den, fair; Gilhan and Murray, good.——GAYETY (J. R. Henry, mgr.).—Gay Masqueraders, a big hit.——STAR (F. W. Stair, mgr.).—The Empire Burlesquers, well received.——GRIFFIN'S AYRES STREET (Peter F. Griffin, mgr.).—Vaudeville and pictures.
HARTLEY.

TYRONE, PA.

BIJOU (M. L. Schaftley, mgr.; agent, Gus Sun; rehearsal Monday 1).—17-19: Bartino's Aerial Dogs, good; Mr. and Mrs. James Silver, "Old Hurley," pleased. 21-23: Ed Gardner, juggler, good; Bert and Emma Spear, planolog, good.
J. D. COCHRAN.

VANCOUVER, B. C.

ORPHEUM (W. D. Ascough, mgr.; agent, S.-C.; rehearsal Monday 11).—Six Schlavonys, acrobats, big hit, and Phantastic Phantoms, excellent, share honors; Harry Bachelier, opened strong; Kelly and Wentworth, sketch, good; Ralph Whitehead, pleased; Three Singing Girls, landed solid.——PANTAGES' (Geo. Ager, mgr.; agent direct; rehearsal Monday 11).—Much disappointment over non-appearance of Pauline. He was heavily billed for this week, but was held over at Seattle. Only five acts appear, against the usual six. Vina's Models, good; Norris, trained Baboons, fair; the Hedlickers, refined; Erecto Bros., musical; the Montgomerys, stock feature, concludes the bill.——NATIONAL (Gillis, mgr.; agent, Edw. Fisher; rehearsal Monday 11).—Norris' Dog Circus; Haight, Dean and Co., sketch; Jack Oliver, b. f.; ill. songs and m. p.——NOTES.—The Grand reopens under new management, Brinkman & Phipps. Theatre has been remodeled and decorated; plays three shows daily, presenting this week Hunt's musical comedy in "The Rajah."
MAC.

WINNIPEG, CAN.

DOMINION (W. B. Lawrence, mgr.; agent, William Morris).—Week 14: Willa Holt Wakefield, big winner; Merry Macgregors, very good; Steiner Trio, bar, pleasing; Mosher, Hayes and Mosher, cyclists; Herb Mitchell, Ames and Corbett, Ziska and Saunders, John Gilbert.——BIJOU (Geo. Case, mgr.; agent, S.-C.).—Four Idanias, went big; Maude Hall Macy and Co., very good; Boyle Brothers, clubs and hoops; Countess Leontine, singing; Billy Elwood.——WALKER (C. P. Walker, mgr.; agent, Orpheum Circuit).—Seven Belfords, headlined, scored big; Jeanie Fletcher, well received; Williams, Thompson and Co., immense; Booth Trio, cyclists, very good; Bernice Howard and Co. in "The Slave"; Cromwell and Samse, bar; Bissett and Scott, s. and d.; Gypsy Wayfarers, featured by one good singer; Salvail, card manipulator.——GRAND (Kelly & Rowe, mgrs.).—First week of burlesque. Grace Belmont featured in "The Passing Show," drew big houses; good olio.
HUGH.

WORCESTER, MASS.

POLI'S (C. J. Criddle, mgr.; agent, U. B. O.; rehearsal Monday 10).—Janet Priest and her Holland Heinies, pleased; Charles and Fannie Van, big hand; "The Visitor," by Porter J. Whitet and Co., intensely interesting; J. T. Ray and Fred Nice in "My Friend from Home," well received; Leo Carrillo repeats former success; Lamont's Performing Cockatoos, interesting; Konery Bros., diabolo, hoops and boomerangs, good.
A. T. C.

YOUNGSTOWN, O.

PRINCESS (Fitch & Hanitch, mgrs.; agent, Gus Sun).—Arthur Guy's Minstrels, opened engagement Feb. 21, to capacity. Features of the show, which is excellent throughout, are Arthur Guy and Eddie Francis, minstrel comedians; Kennedy and Lee, s. and d. comedians; Onthank and Blanchette, acrobats, and the Eagle Quartet. The attraction has a woman manager, Mrs. Arthur Guy.——NOTES.—The Star, a motion picture house, is playing vaudeville acts in addition to usual program.—Business shows improvement since the departure of "Billy" Sunday, the baseball evangelist. Sunday packed a "tabernacle" seating 7,000 people twice daily during his six months' stay.
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